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# MUSICAL COURIER

NEW YORK, THURSDAY  
January 20, 1927

## LONE GOETTERDAMMERUNG PERFORMANCE PRECEDES WAGNER'S RING AT METROPOLITAN

Capacity Audience, Keenly Enthusiastic, Witnesses First Performance of Season and Tenders Conductor and Principals an Ovation—Mme. Larsen-Todsen Makes Her Re-entry as Brünnhilde—Laubenthal, Bohnen, Schorr, Branzell and Fleischer Also Star—Other Operas of the Week.

With practically the same cast as last year, the first performance this season of *Goetterdamerung* at the Metropolitan Opera House attracted a capacity audience, eager and enthusiastic for a taste of the Wagner masterpiece. Although the same work is to be heard again very shortly when the Wagner Ring cycle is to be presented, there was tremendous interest manifested on this occasion, and it truly can be said that the production surpassed all previous efforts of the Broadway House company in presenting this great German classic. All the principals seemed to be inspired and they entered into the spirit of the performance as never before. *Goetterdamerung*, on January 14, was sung, acted and played as beautifully as one ever expects it to be done, and there was little, if anything, to criticize in this magnificent offering.

Artur Bodanzky conducted as in the past, and took advantage of every opportunity to follow the Wagner traditions. Under his skillful leadership the message of the composer was faithfully translated in beautiful terms of melody. The intermingling of strings and woodwind and brass was exquisitely done and Bodanzky was tendered an ovation.

While there is not a great deal that can be eliminated from this opera that has not already been cut, at the same time it seemed as though a blue pencil might have been used a bit more extensively, even if there were undoubtedly many who preferred to hear the work in its entirety. However, be it said again that no matter how long a performance may last (7:30 until 12:15 on Friday) there will always be those who must make their exit before the curtain falls and so divert the attention of those who would stay to the end. On this occasion, nevertheless, it must be reported that the number leaving early was very small, which in itself is indeed a tribute to the fine rendition of the performers. The Metropolitan stage director, Von Wyndham, again showed his master hand, and there was not a hitch in the stage business to mar the delightful evening.

A great deal of attention had centered in Mme. Larsen-Todsen who made her re-entry for the season as Brünnhilde. Greatly improved in health, she gave a most impressive performance. There was a greater depth of feeling in her singing and she fairly vibrated with the spirit of the work. Dramatically she was all that one could wish for. She made of her role a truly living character. Regarded as one of the greatest German tenors the Metropolitan has had in years, Rudolf Laubenthal interpreted the role of Siegfried in a most heroic manner, and never lost an opportunity to make the music lyrical and emotional. Siegfried's narrative in the last act was exceptionally well done. As Hagen, Michael Bohnen offered an ideal characterization, rising at times to unusual heights, both in his singing and acting. The same also can be said of Friedrich Schorr, who impersonated the role of Gunther. It might be added as a matter of interest that Mr. Bohnen had changed his make-up considerably, looking Oriental in his slick black wig. Then there was Gustav Schützendorf who proved a most capable Alberich, and Edith Fleischer a very fine Gutrun. Miss Fleischer particularly impressed both in her singing and acting, in which she displayed an effective dignity and making the most of her part. Karin Branzell is deserving of great praise for her interpretation of the Waltraute. Her scene with Brünnhilde was extremely well done and aroused the admiration of everyone. The balance of the excellent cast, all of whom deserve to share no little part in the honors of the evening, were: Phradie Wells as Wellgunde, Marion Telva as Flosshilde, Merle Alcock as the First Norn, Henriette Wakefield as the Second Norn, Marcella Roessler as the Third Norn, and Max Altglass and Arnold Gabor as the Two Men.

There is not a great deal that can be added at this time to what has already been said in previous seasons. A more detailed review will follow when the Ring performances take place. Suffice it to say at this writing that this preliminary offering is sufficient to whet one's appetite for the wonderful treat in store, and if the future productions are to be as remarkably done and as thoroughly impressive as this, there is indeed a great treat to look forward to. The *Goetterdamerung* performance on Friday night was one long to be remembered and a tribute both to the Metropolitan management and to all those who participated, including the principals, chorus and orchestra, as well as those behind the scenes.

### THE BARBER OF SEVILLE, JANUARY 10

The first performance this season of the *Barber of Seville* was given for the second appearance of Mme. Galli-Curci after her recent successful debut in *Traviata*. It proved to be a sparkling evening for all concerned—artists and audience. The singers seemed to have been possessed with the delightful humor of Rossini and Beaumarchais, true spontaneous humor of a totally irresponsible character. Mme. Galli-Curci was in splendid voice. Her agility was impec-

cable, true, clear, fluent as ever, and her middle register was as warm and tender as one could have desired. Mme. Galli-Curci is a consummate artist no matter what she attempts, and she proved her skill in the most minute details in the interpretation of the vital and sparkling Rosina. Her

cerned. It is an interesting development but one seems to resent it in the Metropolitan for some reason.

### TANNHÄUSER, JANUARY 12

It was a generally fine performance of *Tannhäuser* which attracted a large audience on Wednesday evening. Maria Jeritza's Elizabeth is always a lovely characterization, and vocally she was heard to particular advantage. Marion Telva was the Venus—one who stood out from the series of portrayers of that role. She looked ravishing, and her rich, flowing voice was always a delight to the ear. Curt Taucher reappeared in his familiar title role handling the part with accustomed artistry, and there was also the fine voice of Friedrich Schorr singing the music allotted to Wolfram. James Wolfe did well as Reinmar and Edith Fleischer's lovely, clear soprano made her Shepherd a memorable feature of the performance, which was conducted by Bodanzky.

### LA FORZA DEL DESTINO, JANUARY 13

Rosa Ponselle, golden-toned and charming as usual, again scored a triumph as Donna Leonora in *La Forza del Destino*, a role well adapted to display the loveliness of her voice and her unusual histrionic ability. Opposite her, as Don Alvaro, was Giovanni Martinelli, playing the fiery lover with a well conceived performance and exquisite modulation that left nothing to be desired. The supporting cast was also excellent. Lawrence Tibbett again gave his inimitable Fra Melitone which he has made into one of the genuinely humorous operatic buffoons. Giuseppe Danise, suave and debonnaire, was a splendid Don Carlos; his performance was marked by a well judged sense of climax. The spirited figure of Preziosilla was portrayed by Ina Bourskaya, who promises to make this as famous as her superb performances of *Carmen*. The balance of the cast consisted of d'Angelo, Pinza, Ananian, Paltrinieri, Reschigl, and Grace Anthony. The staging was well conceived, being at all times realistic with an implication of vastness that lent much to the grandeur of the opera itself. Bellezza conducted with distinction.

### FALSTAFF AND SKYSCRAPERS, JANUARY 15

Since Lawrence Tibbett's sensational appearance in *Falstaff* two seasons ago, this opera of Verdi's has remained a big drawing card at the Metropolitan, and therefore, despite the terrific storm of last Saturday, the auditorium was well filled for another repetition of the work. In addition to Mr. Tibbett's masterly handling of the role of Ford, this opera always is highly delightful because of the fine humor which Antonio Scotti injects into the part of Falstaff. Among others the excellent cast also included Paltrinieri, Adamo Didur, Edith Fleischer, Frances Alda, Marion Telva and Kathleen Howard. Serafin conducted. *Falstaff* was followed by a performance of *Skyscrapers*, conducted by Hasselmans.

### Manfred Presented

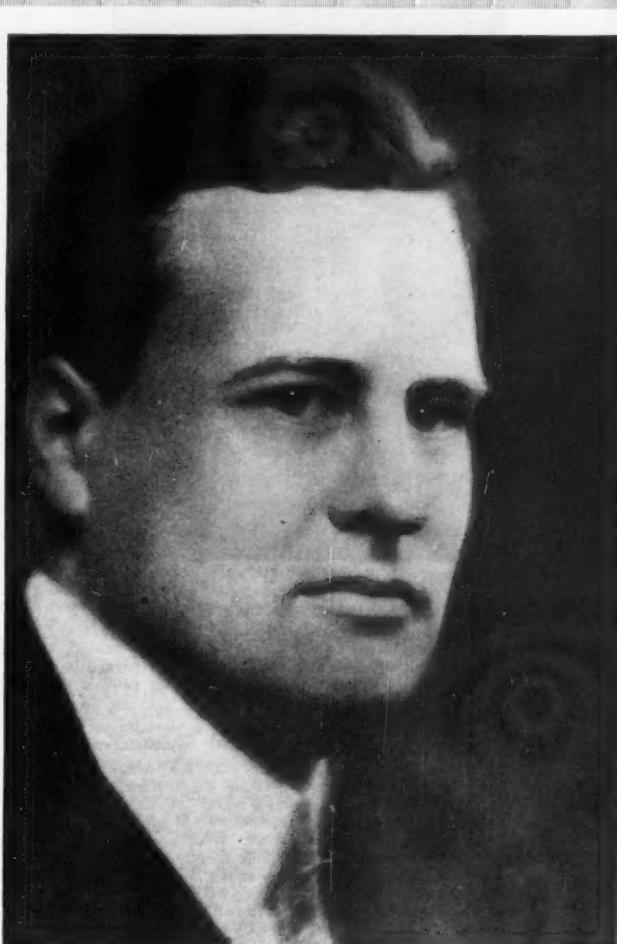
On Sunday afternoon, January 16, at Town Hall, the Friends of Music, under the direction of Artur Bodanzky, gave Schumann's *Manfred* straight through from tip to toe, not only all the music, but practically all the poem, to read which no less than six recruits from the legitimate stage were employed. The vocalists were Dreda Aves, Arnold Gabor, Dudley Marwick and Carl Schlegel. Apparently the society had spent most of its money on the actors. The overture was about all of the score that measures up to the best Schumann standard. As a historical presentation of this practically abandoned work it was interesting to those who were interested in it; as an entertainment, it was dull. The best feature was (as usual in the Society's concerts) the singing of the chorus, for which thanks are due as usual to chorus-master Stephen Townsend and his assistant, William Reddick. One was sorry there were not more opportunities for the chorus.

### Wagner's Ring at the Metropolitan

The Metropolitan announces its annual performance of the Wagner Monday matinee cycle, which this year will include *Lohengrin*, the *Ring*, *Tristan* and *Isolde*, and the *Meistersinger*. The dates are arranged as follows: Wednesday afternoon, February 16, *Lohengrin*; Thursday afternoon, February 24, *Das Rheingold*; Friday afternoon, March 4, *Die Walküre*; Friday afternoon, March 11, *Siegfried*; Friday afternoon, March 18, *Goetterdamerung*. Friday afternoon, March 25, *Tristan* and *Isolde*, and Wednesday afternoon, March 30, *Die Meistersinger*. The subscription books are now ready at the Metropolitan. Applications will be filed in the order of receipt and must be in not later than January 28. Public sale for the entire cycle opens Monday, January 31. The cast will all be selected from the regular company except that Mme. Schumann-Heink will sing *Waltraute* in *Goetterdamerung* performance on March 18.

### A Daughter to the Hackett-Granvilles

Mr. and Mrs. Arthur Hackett-Granville are being gratulated on the birth of a daughter on January 11. Mr. Hackett-Granville is a well known tenor who has just returned from three years of touring in concert and opera in Europe and is a brother of Charles Hackett, tenor of the Chicago Civic Opera Company.



LAMBERT MURPHY.

tenor, was one of the first native singers without the tag of European reputation to be called to the Metropolitan Opera. Mr. Murphy made good there very quickly and also in the concert field, giving up his operatic singing after three years to devote himself entirely to concert work, in which he has been highly successful. In the spring of 1920 he was one of the small band of adventurous Americans who went to London to give recitals—"the American invasion" the Londoners called the venture. It turned out to be highly successful. This season the tenor will make his second transcontinental tour, arriving on the Pacific Coast early in April.

costumes were a delight to the eye and her playing of the old familiar strains of *Home Sweet Home* after the *Proch Air* and *Variations* in the lesson scene brought her thunderous applause of the most spontaneous nature.

Mario Chamlee handled the part of the Count most admirably, his florid passages were flexible, and he made use of excellent dynamics and pianissimos. Needless to add that when Giuseppe De Luca appeared there was a storm of applause. He pleased and delighted the whole evening, his voice was glorious and his antics as the gossiping Barber while never overdone, kept the audience in an uproar. Joining him in this appreciation were Ezio Pinza in the role of the Music Master and Pompilio Malatesta as Dr. Bartolo. Mr. Pinza is a recent acquisition of the Metropolitan and seems to have become a general favorite. On this evening he was most cordially received. The cast also included Henrietta Wakefield, Vincenzo Reschigl and Giordano Paltrinieri. Vincenzo Bellezza conducted with sincere appreciation of the spirit of the composer. *Skyscrapers*, Carpenter's ballet of modern American Life, followed. As a spectacle it is most effective in spots, though as a presentation of impressionistic character it loses its force value by the length of the middle scenes. Musically speaking, one realized how truly Mr. Carpenter has reproduced the effect of the dissonance of modern life, when, after the performance one stepped into the rush of the subway. Dissonance is one thing the composer is undoubtedly sensitive to. The section which represents the "blues" is by far the best in so far as orchestral construction is concerned.

**Antonio Meli Pleases in New York Debut**

After several years' study abroad with eminent teachers, Antonio Meli returned to his homeland a few months ago, and on December 22 stepped on the platform of Aeolian Hall and proved to his many friends and admirers just how far he has gone in the field of the art of song. Mr. Meli is a baritone, a young one too, who has been gifted



ANTONIO MELI

with a rare vocal construction and a musicianship which, with his voice, has been developed to a point where today he stands as an interesting figure in the younger generation of vocalists. While Mr. Meli was abroad he had the happy experience of singing in three of Lorenzo Perosi's oratorios, *Moses*, *Passion of Christ*, and *Resurrection of Christ*, given at Fabiano under Mascagni. This fact alone is sufficient to establish the fact in the minds of those who know the name of Meli that the young baritone has been singled out as an artist of merit.

The evening of his debut in New York saw a crowded audience in attendance. Many present had known the singer before he had entered the singing profession and many had followed him since he had taken the serious step. From the cordial reception he received it was certain from his first appearance that he had his audience with him. It was a felicitous and auspicious event and on the following day the singer received the commendation of the critics. The *New York Times*, after giving a sketch of the history of the baritone, commented on his work by saying: "A more promising debut is rare to hear. Blessed with no less in stature than in many graces and easy stage presence, the tall youth established himself at once as a sincere artist. He interpolated Handel's *Largo* at the start of his program and sang later with even better control the baritone air from Mozart's *Figaro*. . . . The voice is singularly high and clear and the sentiment shown in Tirindelli's *Amore Amor*, Durante's *Danza Fanciulla*, Rabey's *Tes Yeux* and Deems Taylor's *The Messenger*, was in each case expressive of text, a true interpretation heartily conveyed, alike in robust tone or melting pianissimo." The Sun stated in part that "Mr. Meli revealed a voice lyrical and persuasive which he employed in an ingratiating manner. . . . He sang easily and naturally. He was thoroughly musical, with a good sense of tone color and some effective devices in nuance and phrasing. The notable characteristic of his recital was the lyric flow of tone and a fine sense of rhythm which lent much life and color to most of his songs. The Sicilian songs were delightful." And speaking of these same Sicilian songs the *New York Tribune* found that "replete with local color and charm they were admirably

sung by Mr. Meli." He was further lauded in his work by *The Brooklyn Times* which claimed that "The voice is strong though not powerful, and the singer has learned to handle it with style and discretion."

**Achron to Introduce Own Concerto**

Joseph Achron, young Russian violinist and composer who came here only a few years ago but has already become very active as a teacher of violin and composition and is widely known through his work, will appear in public as violinist for the first time since his arrival in America when, on January 24, he will play the solo part in his own new concerto for violin and orchestra with the Boston Symphony Orchestra in its home city. Serge Koussevitzky will conduct the work, which will be played from manuscript. It is being published by the Universal Edition but the printed parts will not be ready for the first performance.

Mr. Achron has founded the work, which is in two movements, on ancient Hebrew music. The first movement is built up on the ancient synagogal chants, which are known as "Trop." These are the ancient traditional melodies to which the words of the Old Testament were chanted in the synagogues. Mr. Achron employs no less than twelve of these chants and they are woven with great skill into the complicated, contrapuntal web. The second movement is an



JOSEPH ACHRON

improvisation on two Palestinian dance melodies, also of very ancient origin. They are treated with great freedom and in very many varied forms, as the title, *Improvisation*, indicates. The work is dedicated to Mr. Achron's friend and colleague, Jascha Heifetz, who, except for the composer himself, has the sole rights of performance.

**Recital Club Gives Musical Evening**

At the new club rooms of the Recital Club, which only a short time ago was organized by Rose Hazard and which is rapidly progressing, a delightful hour of music was presented by several members on January 9. Mildred Steele-Woods, who has a delightful soprano voice and who will also give her own recital in New York shortly, sang several numbers which were thoroughly enjoyed. Mr. Scott, harpist, offered several selections and was well received. Miss Martin, the possessor of a lovely voice of golden color, rendered her several songs in a manner deserving of the warm reception they received; she is a young student who possesses all the fundamentals for a bright future. Miss Lindner, pianist, who has been studying only a short time, gave an excellent demonstration of her ability, and last but not least, Mr. Rada proved to be a most valuable and capable accompanist for the various singers. Refreshments were served after the program and it was a most enjoyable evening.

The club aims to give opportunities to singers and instrumentalists who have not had the opportunity to appear before the public, and in this way they obtain poise and confidence.

**Marie L. Bailey-Apfelbeck Dead**

Marie L. Bailey-Apfelbeck, well known pianist and teacher, passed away in Minneapolis on January 12. Coming to Minneapolis six years ago Marie L. Bailey-Apfelbeck made her home in that city with her family. She was with the staff of the Minneapolis School of Music for some time and then joined the faculty of the MacPhail School. Since her residence in Minneapolis she appeared as soloist with the Minneapolis Orchestra several times. In January of last year Mme. Apfelbeck gave a series of concerts in commemoration of the twentieth anniversary of her first series of concerts in Vienna, following which she had received the gold cross of merit, an honor which has come to only two women artists. The deceased was fifty-two years of age and was born in Nashville, Tenn., but at an early age was taken to Europe, where she received her musical education.

The funeral services were conducted in the Basilica of St. Mary's and interment was in St. Mary's Cemetery. Mme. Apfelbeck is survived by her husband and two sons.

**Frederick Steinway Donates Scholarship**

Announcement of a new annual scholarship, to be known as the Frederick Steinway Scholarship and donated by the head of the famous piano house, has been made by the Master Institute of United Arts. In establishing this scholarship, Mr. Steinway continues a policy of encouraging musicians and young artists—a policy which has made him the sponsor for some of the greatest musicians of the world. Applications for the scholarship are to be made to the Master Institute of United Arts, 310 Riverside Drive, New York, by letter before February 1, and trials will be held on February 4.



YASCHA FISHBERG

Violinist, who will give his annual New York recital at Town Hall on Sunday afternoon, January 30.

**CHICAGO OPERA****LA BOHEME, JANUARY 9**

CHICAGO.—*La Boheme* was repeated with the same excellent cast heard previously so well headed by Muzio, a remarkable Mimi as to voice and action; Irene Pavlovska, Charles Hackett, Luigi Montesanto and others, with Polacco conducting.

**THE JEWELS OF THE MADONNA, JANUARY 10**

Monday night habitues had another opportunity to hear Raisa in one of her best roles—that of Mafilla in the *Jewels of the Madonna*. The brilliant star was ably supported by Augusta Lenska, Forrest Lamont and Giacomo Regini. Moranconi conducted.

**TRISTAN AND ISOLDE, JANUARY 11**

*Tristan and Isolde* was repeated with Elsa Alsen once again the bright star of the night. Mme. Alsen has sung only three roles with our company so far this season, appearing in the leads in two other operas besides *Tristan*, but singing one (*Tiefland*) in English and another (*Rosenkavalier*), in German, winning in the three the admiration of the audience and the praise of the press. The balance of the cast included Cyrena Van Gordon, Charles Marshall, Richard Bonelli, Alexander Kipnis, and Polacco conducting.

**TRAVIATA, JANUARY 12 (AFTERNOON)**

The first Wednesday matinee of the season brought out a repetition of *La Traviata* with the same cast heard previously with the lone exception that the role of Germont, Sr., was taken by Montesanto. Muzio was again superb as Violetta; likewise Schipa as the younger Germont. Moranconi conducted.

**CARMEN (EVENING)**

On Wednesday night *Carmen* was repeated.

**DON GIOVANNI, JANUARY 13**

*Don Giovanni* was repeated with the same cast heard previously and so well headed by Raisa, Mason, Loring, Marcoux, Schipa, Trevisan and Lazzari. Polacco conducted.

**CAVALIERIA AND PAGLIACCI, JANUARY 14**

It was interesting, once again, to get acquainted with the Santuzza of Muzio. She sang the part with her wonted artistry, beauty of tone and her vivid presentation made her the bright star of the evening. Moranconi conducted.

In *Pagliacci*, Marshall made a forceful Canio, Mason was an adorable Nedda; Formichi a well voiced Tonio and Mojica a very interesting Beppe. Henry G. Weber, the young wizard of the baton, gave fine account of himself at the conductor's desk.

**TOSCA, JANUARY 15 (MATINEE)**

*Tosca* was scheduled for a repetition with Raisa singing the title rôle, instead of Garden.

**TIFFLAND, JANUARY 15 (EVENING)**

*Tiefland* was scheduled for a repetition at popular prices.

RENE DEVRIES.

**Schelling Conducting Children's Concerts**

Ernest Schelling will start his fourth season as conductor of the Philharmonic Children's Concerts on Saturday morning, January 22, at Aeolian Hall, New York. The program will begin at eleven o'clock and will be repeated in the afternoon at three o'clock. The morning series is for the general public, and the afternoon series is for public school children.

As in previous years Mr. Schelling will illustrate his explanatory remarks with lantern slides from his collection of more than 1,200 pictures. The first concert this season will be devoted to "formal construction," and the slides will show an analogy between architecture and music. Mr. Schelling promises that neither architecture nor music will be made "forbidding."

Souvenir note-books will be distributed to the young listeners, who will be invited to act as "critics." Prizes will be awarded at the conclusion of the concerts for the best note-books submitted.

Mr. Schelling has been invited to be guest conductor of the Philadelphia Orchestra Children's Concerts and will also continue his series in Boston this season.



DOROTHY BROWNELL,  
soprano, artist-pupil of William A. C. Zerffi, who will give a  
recital at the Zerffi Studios on January 28.

## A VISIT TO CZECHISH BRNO, ONCE BRUNN

The Starting Point of Slezak's and Jeritza's Careers—Leos Conception of Coloratura.

BRNO (CZECHOSLOVAKIA).—How this old town has changed since I last set foot on its soil, some nineteen or twenty years ago! Then it was simply one among the many provincial capitals of the old Austrian monarchy. Little was heard of it, outside of its own walls, and people who have since placed Brno on the world's musical map, were then practically unknown. The blond, young Czech chorus girl that was treading the boards of the handsome Municipal Theater, under the tongue-breaking name of Mizzi Jedlicka, gave no evidence that twenty years later she would be the world-famous Marie Jeritza! Leo Slezak, then neither bearing nor meriting the name of "the giant Czech tenor," had only just begun his career.

Since then, these artists, and one other whose name we shall presently disclose, have carried the name of Brno to some prominence. Political conditions did the rest. When the old Austrian state collapsed, Brno was promoted to the rank of second largest city in the new Czechoslovak republic, and its ancient name of Brunn exchanged for the even less mellifluous name of Brno by the Czechs who are nothing if not adamant on the question of consonants. And now the once German town presents itself as a stronghold of Czech culture.

## GERMANS AND CZECHS LIVE PEACEFULLY TOGETHER

The German-speaking element, once predominant in Brunn, is not particularly unhappy, the strife between the Teutonic and Slavic element being far less violent here than it was, for instance, at Prague up to a short time ago. The Czechs are the masters of the town, of course, and they know it, but they are tolerant. So much so that they peacefully share the old German Municipal Theater (now become a Czech National Theater) with the German operatic company. The Germans have the house for two nights a week, the Czechs for the remaining five, during which the Germans carry on in a theater they have erected in the large hall of what was formerly known as the Deutsches Haus; a sort of club house for concerts, balls and social entertainments.

The natural result of this change has been the lowering of the German theater's standard. Once it was one of the leading theaters of Central Europe. Today, with small means at his command, the young Viennese, Zdenko Mihalovits, is having a hard struggle to produce the standard works. Still, the repertory for the week, I happened to be here, comprised Strauss' Rosenkavalier, and Felix Petyrek's *Die Arme Mutter und der Tod*—a modern problematic work which even Vienna, the composer's own city, has not yet heard.

While the German Opera has for its director the said gentleman of decidedly Slav name and extraction, the Czech Opera, is being run by a musician with a truly German name, Franz Neumann who, though his first name is now transformed into Frantisek, could not (nor would) disavow his antecedents, one of them a conductor in Frankfurt and another a composer of the opera, Liebelei, after a play by Artur Schnitzler, the Viennese playwright.

## BRNO'S OWN COMPOSER

The third artist who has helped Brno to fame is Leos Janacek. Twenty years ago, I recall hearing his name. The inhabitants pronounced it with pride and reverence and predicted international recognition for the kindly, lovable man who, even then, was more than fifty years old, and about whom there seemed to be nothing which could justify their hopes. I remember often seeing him with his bright, mischievous eyes, never giving way to pessimism though his lot was anything but rosy. To toil away, day and night, as a piano instructor, just to make a scanty living—and to serve as church organist in a middle-sized town to earn a little "extra money" is surely not the sort of activity to breed or even to preserve genius. Yet the modest, quiet man kept on composing, with undaunted enthusiasm, writing operas, chamber music and instrumental compositions which every one praised but no one played or bought.

He was writing for his desk, so to say, and when the Brno Czech Theater—then situated in the back wing of a small, dusky house—finally mustered the courage to produce his second opera, Jenifa, it was more or less in the nature of one of those "local affairs" which bring the author much applause, little money, and virtually no outside recognition. Even the Vienna premiere of Jenifa, in which Jeritza interpreted, for the first time, the music of her townsman, was more or less a political move to appease the war-time restlessness of the Austrian Czechs, and its success not lasting. It was not until the Berlin premiere, which took place only three years ago, that the future of Jenifa was determined. Today no less than fifty opera houses have it in their repertoire.

## A REVOLUTIONARY AT SEVENTY-TWO

Jenifa was a departure. Whatever may have been its fate in America, there can be no doubt that it was an achievement in many respects. Janacek is today seventy-two years old—the age, one should think, which will allow any successful composer to abide peacefully by past achievements. But Janacek is still a revolutionary. He has worked continually on new problems, new ideas; and has labored to bring his chosen idiom to the point where it is the most pliable, subtle instrument, for the realization of his ideas. In his new opera, *The Makropoulos Case*, we see him, if not at the height of his creative faculties, certainly at the summit of his craftsmanship.

It is a comedy of modern metropolitan life, of lawyers' offices, inheritance entanglements, telephone calls and hotel environments. To compose these hasty, short dialogues, Janacek had to dissolve the musical line into myriads of atoms. He found the solution in what presents itself as an advanced product of the "scene motive": a sort of "topic motive," so to say. The "leading" motives come and go with the changing subjects of conversation. The result is a mosaic of short (all-too short) little phrases which fully convey the breathless tempo of the plot, and of modern life in general.

These little motives are, unfortunately, not very pregnant nor original. There is little "national" color in them, and what few attempts at melody are made rather point to Puccinian melodies and to Verdian strettas. There is, of course, method amid seeming chaos; a certain symmetry of construction, mostly in four-bar periods, is evident, amid this kaleidoscope of little melodic shreds. Masterly, however, is Janacek's orchestration, and masterly in particular

Janacek's New "Music-Less" Opera—Twentieth Century Coloratura.

the realism of the declamation. The vocal part contains the whole gamut of human expression from dry, spoken narrative to violent shrieks. For the soprano's dramatic outburst in the climax of the last act, Janacek demands a long, sustained trill on a high note: a present day conception of twentieth century coloratura.

## THE PLAY'S THE THING

The chief weakness of this, as of so many modern operas, is the libretto. It was surely a mistake to use a book so opposed in itself to all existing conceptions of operatic laws, allowing so little for what is still the principal feature of opera, namely melody, in however modified a form. Capek's piece demands a musical treatment which points directly to a new type of music drama, the "music-less" opera, in which the drama "is the thing," and music merely an illustrative component. To attain something of operatic atmosphere, Janacek resorted to a brass orchestra (behind stage) in the prelude, and to a mystic chorus (from the orchestral pit) in the death scene. But that is not sufficient to remedy the difficulty. The Makropoulos Case shows Janacek as a past master of his own, individual art, albeit one no longer gifted (as is natural at his age) with his old inventive powers. It compels respect and interest more than pleasure. The general public will probably not take to it, but the musician will regard it as a most fascinating experiment in a new musical dogma.

PAUL BECHERT.

## Werner Wolff's Parma Success

Parma is a notoriously difficult nut for musicians to crack. To score a success in this quaint but opinionated Italian city is an accomplishment of which any artist may be proud.

One of the favored few is Werner Wolff, conductor of the Municipal Opera in Hamburg. His critical audience was carried away by the fine musicianship he displayed, and with the wholeheartedness that characterizes the Italian nation, they not only gave him an ovation but presented him with a number of valuable gifts as well.

At the close of the Wagner Cycle, which he conducted there, the Theater Society presented him with a large gold medal bearing the inscription "To Maestro Werner Wolff from the Society of the Teatro Regio at Parma." Amid the plaudits of the packed house, which rose delightedly to do him honor, the *Amici dell' Arte* supplemented the medal by the gift of a costly gold watch and chain, and in a short speech Commendatore Aimi, general secretary of the Corporazioni, announced that Wolff had been elected honorary member of this influential association. Speakers and critics all laid stress on the retiring and modest qualities of the noted conductor which, apart from his musical abilities, had endeared him to everyone with whom he came in contact.

"His arm," commented the *Corriere di Emilia* on this occasion, "knows neither the Northern coldness of his compatriots nor the classical severity of the German interpreters, but is as flexible and dexterous and as able to recreate passion and color as though he were born under the Southern sun. Wolff's quite extraordinary penetrative qualities were most fully revealed where several complicated themes and phrases are mingled. Here Wolff attains the highest possible degree of polyphonic color."

La Fiamma says that "Wolff revealed himself as an excellent interpreter and a conductor of exceptional standing. Under his leadership the orchestra, composed of high grade musicians, surpassed all that it had accomplished on former occasions and gave a grand performance."

According to the *Gazetta di Parma* "Werner Wolff revealed fiery temperament, iron energy, comprehensive soulfulness and, perhaps above all, the almost painful conscientiousness of the cultured and self-assured artist. The public almost immediately became aware of the passionate abandon with which Wolff approached his gigantic task and rendered him unstinted and honorable homage!"

If Piccolo, Parma, declares that "the hero of the evening undoubtedly was Werner Wolff. His is the type of the perfect artist, in whom musical gifts blend with exceptional literary, philosophical and lingual abilities in a harmonious entity. He presented us with a wondrously clear and well-balanced performance of *Tristan*—an exemplary achievement!"

S. B.

## Monteux an Apostle of the Moderns

AMSTERDAM.—We are grateful indeed to Pierre Monteux for the frequency with which he introduces new compositions. In fact, the study of new work seems to be a hobby

## ROME HONORS BEETHOVEN WITH THOROUGHNESS

Hardly a Concert Program for the Rest of the Season Will Have Less Than Two of His Works—First Popular Concert Draws Large Crowd—Interesting Chamber Music.

ROME.—The first of the popular concerts, with prices more than popular (eight lire instead of forty for an orchestra seat, six lire in the balcony and two lire up in paradise) called forth an imposing public, but a public among which not one familiar face could be found. Molinari conducted Rossini's *Gazza Ladra* overture, Verdi's *Vespi Siciliani* overture, Beethoven's First symphony, of which only the Andante and last movement were played, and Perosi's beautiful *Transitus Animae*. The audience applauded with great enthusiasm.

The second Sunday concert was conducted by the young and talented Mario Rossi, who opened his program with Spontini's overture to *La Vestale*; it was followed by Beethoven's and Mendelssohn's piano concertos (C major and G minor respectively), excellently played by Rudolph Serkin, who had such a remarkable success last year at Santa Cecilia. Strauss' *Don Juan* made a fitting bridge between the two piano works. The next Sunday concert was under the baton of Sergio Faloni, a great favorite with Molinari, as well as the public. His conducting of Mendelssohn's *Fingal's Cave* overture and a group of transcriptions by Respighi was excellent.

## BEETHOVEN CONCERTS

Every concert this season will have two or more Beethoven numbers on the program. Ernesto Consolo, Florentine pianist, and Mario Corti, teacher of violin at S. Cecilia and director of the Villa d'Este Summer School, chose two

of his and everything he finds worth while he performs. A short time ago he gave Willem Pijper's third symphony, an intricate, beautiful work which he will conduct in America next July, and now we have had another example of his fresh and invigorating spirit in the Concerto for Orchestra by Paul Hindemith, which we have just heard for the first time.

Although we are unable to judge it after this single hearing, so much we can say, that it is genuine music from beginning to end, with strongly pronounced themes, and of extraordinarily original orchestral coloring. Its performance requires the highest virtuosity on the parts of both the orchestra and conductor, so this splendid performance meant a triumph for all.

At the same concert two arias, one from *Cherubini's* opera, *Demofonte*, the other from *Haydn's Ariadne auf Naxos*, were sung with taste by Maria Basca, who revealed a voice of rich quality.

K. S.

## COATES CONDUCTS RUSSIAN SEASON IN BARCELONA

Introduces Korsakoff's A Night in May—Interesting New de Falla Work.

BARCELONA.—Albert Coates is still carrying on his campaign for Russian music. In addition to the works already known here and steadily more appreciated, he gave an early performance of Rimsky-Korsakoff's *La Nuit de Mai*. The libretto was adapted by the composer from a story by Gogol. It is a very pleasant piece without any complexities, abundant in popular motives, vivid rhythms, of attractive style and clear melody. All this combined to make the performance a big success to which the Russian Company largely contributed. In fact, their work may be said to have been perfect. Two names, however, must be particularly mentioned. That of Albert Coates, who conducted the opera in his usual efficient and brilliant style, giving us a lucid and colorful version of the score, and of Wessellowsky, who is both a great singer and a great actor.

The concert season which precedes the opera season here, has already introduced some attractive novelties, among which the most noteworthy are Manuel de Falla's octet, for wind and string instruments, and Jaime Pahisa's *Intertonal Suite*. Falla's composition has been created in the full maturity of the master's talent, and shows his constant aspiration to increased simplicity in his means of expression and ever deeper sincerity. Thus, the style is purer, the melodic line clearer, and the instrumentation more sober than heretofore. Perhaps for this reason the octet was not received with such enthusiasm as other Falla works, as for instance: *The Three Cornered Hat* and *El Retablo de Maese Pedro*, which, in my opinion, are the master-pieces of this famous Spanish composer.

Jaimie Pahisa's Suite, on the other hand, forms a striking contrast to it. Pahisa is undoubtedly a talented musician, but he has not yet found his place, and for this reason his work, if considered purely objectively, might be attributed to several composers. All styles and tendencies reverberate in Jaime Pahisa, from the unnatural simplicity of the *Marianela* to the tormenting complications of his *Intertonal Suite*. The influence of musicians of the avant garde is evident in this composition, especially that of Schönberg, but the piece lacks personality. Inasmuch as in Spain all novelties, even the most daring ones, are favorably received. Pahisa's latest work was enthusiastically applauded by a certain percentage of the public, while the rest protested noisily.

The Great Theatre Liceum was inaugurated this season with a first performance of Zandonai's *Francesca da Rimini*. The work had what our neighbors on the other side of the Pyrenees call merely a *succes d'estime*. It is a discreet opera, well written, but lacking in strength in the dramatic moments.

T. O. C.

## Metropolitan Will Revive Fidelio

The Metropolitan Opera's contribution to the observation of the Beethoven centenary will be a revival of the master's sole opera, *Fidelio*, which is scheduled for Saturday afternoon, January 22. The last previous performance of the work at the Metropolitan was early in 1917. The original dialogue was then replaced by recitatives set to music by Artur Bodanzky, who will conduct. Mme. Nanny Larsen-Todsen, rejoining the company for the balance of the season, will sing the title role, and the rest of the cast is as follows: Editha Fleischer, Marzelline; Rudolf Laubenthal, Florestan; Friedrich Schorr, Don Pizzarro; Michael Bohnen, Rocco; Gustav Schutzenhoff, Don Fernando; George Meader, Jacquin; Arnold Gabor, First Prisoner; Max Bloch, Second Prisoner. The new scenery is by Joseph Urban.

## ROME HONORS BEETHOVEN WITH THOROUGHNESS

Hardly a Concert Program for the Rest of the Season Will Have Less Than Two of His Works—First Popular Concert Draws Large Crowd—Interesting Chamber Music.

sonatas by Beethoven and one by Bach for their delightful recital. Both artists were heartily applauded by the large and distinguished audience.

## PACHMANN AT THE CHOPIN COMMEMORATION

The Chopin Commemoration on December 14 was indeed a solemn yet enjoyable affair. Maestro Alaleona's speech on the life and works of the great Pole was positively inspired, and Pachmann, the veteran poet of the piano, played, in his own inimitable way ballads, mazurkas, nocturnes, études and waltzes to the delight of the enormous, invited public. To dear old Pachmann, ever young in spirit, an immense ovation was tendered.

The Society of the Friends of Music has announced four concerts for this season. At the first the Countess Neacola, pianist, Bignami, violinist, and Albini, cellist, will dedicate the entire concert to Beethoven. At the second, the fine mezzo soprano, Lavinia Mugnaini, and two other young artists will sing arias, duets, and trios from old Italian chamber music and comic operas. The third comprises a two-piano recital in which the two *Vetere* sisters from Naples, will take part and the last will be a concert by the Weisserger Quartet of Berlin still unknown in Rome.

Alfredo Casella has just returned from an extensive tour of Russia, France, Belgium, Holland and the Scandinavian countries. He is now making a tour of Italy before leaving for America. He is probably the most active musician in Italy.

D. P.

## NORTH AMERICAN SAENGERBUND TO HOLD NATIONAL SAENGERFEST IN CLEVELAND

CLEVELAND, OHIO.—Goethe's motto, "Work in daytime, guests at night; strenuous work days, holidays bright," will serve to set the tone for the Thirty-sixth National Saengerfest of the North American Saengerbund, which will be held in the Public Auditorium here, June 22, 23 and 24. More than 4,000 voices will be heard in chorus, and a full symphony orchestra under the personal direction of Bruno Walter, conductor of the Berlin Staatsoper, will bring added joy to local music lovers. There will be five concerts in three days and more than 6,000 visitors from other cities will come to attend the festival of song. Three opera stars will be assisting artists, and among them will be Elsa Alsen, the renowned Wagnerian soprano. Conductor Walter will come to America expressly for this event, at the invitation of Philip H. Miner of Cleveland. He will arrive in time to conduct rehearsals with the orchestra which has been formed from the personnel of the Cleveland Orchestra under the direction of Walter Logan, who will take charge of rehearsals until the arrival of Bruno Walter. Conductor Walter will return to Germany immediately after the final concert.

This will be the fourth Saengerfest to be held in Cleveland, although the last one here took place in 1893. The first Saengerfest in Cleveland was in 1859 and the second took place fifteen years later. At that time the New York Philharmonic was the orchestra chosen to play. This year the music committee, of which Edwin Arthur Kraft, F. A. G. O., is chairman, felt that the festival orchestra should be made up of members of Cleveland's own symphony orchestra.

Rehearsals have already begun in more than 100 cities of the United States on the songs which the massed choruses will sing here. There will be approximately 100 instrumentalists in the orchestra, and choruses will be directed by Karl Reckzeh of Chicago and A. Anschuetz of St. Louis. All choruses will gather in Cleveland a few days before the festival and will rehearse here en masse. Two great Cleveland choruses are being formed now, under the direction of J. Arthur Nusser and Rudolph Schueller. The first is made up of east side Germans and the second of west siders. Other famous singing organizations of Cleveland and nearby cities will be invited to sing at the reception concert on the night of June 22. Among those invited are the Singers Club, led by J. Van Dyke Miller, and the Orpheus Male Choir, under the leadership of Charles Dawe. So far, the most distant city to notify the committee that it will be represented is New Orleans, La. Other cities to be represented are Cincinnati, Chicago, Detroit, Kansas City, Louisville, Lansing, Milwaukee, St. Louis, Manning, Ia., and Grand Island, Neb. There will be a chorus of women's voices and children's as well. The school children of Cleveland will have a special part in one afternoon concert.

An interesting feature of the festival will be the performance of Beethoven's *Hymne an die Nacht*, sung by the chorus in commemoration of the master's 100th anniversary.

The Festival Committee of Clevelanders includes Herman G. Baehr, Ernest Mueller, Conrad Krueck, Thomas P. Schmidt, Herman Schmidt, August Schneider, Albert Eisele, and the members of the executive committees—L. F. Schulze, Albert C. Lang, Judge George P. Baer, Charles J. Wolfram, Wilhelm Hense and William Mahrert. The general committee includes C. Richard Brenne, Hermann Dercum, Albert H. Fiebach, Otto L. Fricke, Judge Bradley Hull, Rudolph Yemniker, Stephen A. Junglas, Prof. O. P. Klopsch, H. A. Leusch, Paul H. Milde, Philip H. Miner, Nicholas Pesch, Oswald Rickli, A. E. Reister, Thomas W. Roberts, Paul S. Schmidt, Otto A. Schuele, R. H. Schumunk, Dr. Fred J. Schuster, E. C. Schwan, Ernst J. Siller, Albert V. Weitz and Lincoln G. Dickey. The women's committee is headed by Mrs. Herman Fellinger as president, and the finance committee, which must underwrite the entire cost of the festival, is headed by Ernst Mueller; the hall committee by Thomas P. Schmidt, the poster committee by Hermann Dercum, the publicity committee by Wilhelm Hense (music critic of the *Waechter* and *Anzeiger*); the souvenir committee by Carl Raid, the trans-

portation committee by Charles J. Wolfram, and the housing committee by Paul H. Milde.

E. C.

### MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The seventh subscription concert by the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, on December 17, opened with a delightful rendition of the overture to Mozart's *Abduction from the Seraglio*. Great heights were reached in the Brahms symphony No. 3, in F major, the other number on the first part of the program, the second half of which was given over to E. Robert Schmitz, French pianist. Absolute technical mastery is a matter of course with this artist, but this mastery is used only as a means to an end, viz; to interpret the music in question properly. Thus the unfamiliar Bach concerto in F minor, which Mr. Schmitz played with the string section of the orchestra, proved to be a musical treat of the highest caliber. For his second appearance Mr. Schmitz had chosen the Strauss *Burleske* in D minor. Its stupendous technical difficulties were negotiated with the greatest ease,

of the orchestra and soloist, George Klass. The audience was certainly not disappointed, for never before were the orchestra's offerings of such uniform excellence. The steady improvement of this organization from year to year is very marked and most satisfactory, and its members are fortunate in having the opportunity of becoming familiar with the better orchestral literature under the guidance of such an experienced musician and conductor as William MacPhail. Thus they are well prepared for a future orchestral career. The program consisted of Weber's *Freischuetz* Overture, Dvorak's *New World Symphony*, and Johann Strauss' *Artist's Life Waltz*, a program to tax the resources of any orchestra. The assisting soloist, George Klass, for a number of years second concertmaster of the Minneapolis Symphony Orchestra and now devoting his entire time to teaching in the MacPhail School of Music as well as to concertizing, played the Mendelssohn violin concerto with fine tone, impeccable technic and excellent musicianship. A group of novelties for Minneapolis—Praeludium by Taneieff, Wienerisch by Godowsky, and Chant Caprice by Mr. Klass himself—gave the artist not only a chance to enhance and deepen the impression made with the earlier performance of the concerto, but showed him also in a most favorable light as a talented composer. Ramona Gerhardt proved a gifted and satisfactory accompanist.

Henry Nordlin, a pianist new to Minneapolis, gave a most interesting recital recently.

G. S.



FLORENCE FIELD

VIOLINIST

"A Star of the First Magnitude"

*Musical Courier* (Paris)

while its irony and satire were brought fully to the fore. Many recalls as well as Debussy's *Dance* and *Toccata* followed. Between the two piano numbers the orchestra played *Tsar Saltan Goes to War*, from Rimsky-Korsakoff's suite, *Tsar Saltan*. This was greatly enjoyed by the audience.

The fifth "Pop" concert took place on January 2. A crowded house again demonstrated the popularity of these concerts. Brahms Academic Festival Overture was the first number on the program. It was astonishingly well played. The other numbers were the Turkish March from Beethoven's *The Ruins of Athens* and Tschaiikowsky's 1812 Overture. The finale of the latter rose to a most impressive climax through the addition of brass band and organ. Charming Jenny Cullen, who has the distinction of being the only lady member of the orchestra, was the soloist and performed the solo part in Saint-Saëns' B minor concerto for violin in a wholly delightful manner. She not only possesses complete technical mastery of her instrument, but also produces in addition a beautiful, large tone. Combined with thorough musicianship she gave a most satisfactory account of herself and was obliged by the enthusiastic audience, after numerous recalls, to add two extra numbers.

The Orchestral Art Society, William MacPhail, conductor, being now in the nineteenth year of its existence, gave its first concert of the present season at the West High Auditorium. As is customary at these concerts, a large and appreciative audience had gathered to hear the offerings

### Hofmann and Luboshutz in Sonata Recital

Musical history was made in London last June and October when Josef Hofmann, pianist and Lea Luboshutz, Russian violinist, appeared in violin and piano recitals at Wigmore Hall. These two renowned artists will appear in a sonata recital at Carnegie Hall, New York, Sunday afternoon, January 30, when they will play the sonata in G major by Brahms and sonata in A major by Cesar Franck. The concert will conclude with a performance of the Bruch violin concerto in G minor by Lea Luboshutz, with Josef Hofmann playing the orchestral part on the piano.

The critic of the London Times, in reviewing their concert in London, said: "These two players are extraordinarily well matched. They adopt towards the music the same



LEA LUBOSHUTZ

detached and impersonal point of view." The London Observer stated: "These two musicians provided a masterly exhibition of the finest style of ensemble playing. It was an example of real chamber music performance. Only the finest players can thus leave music to itself and yet give such an interpretation as these artists did." Quoting the Daily Telegraph: "In all that appertains to a perfectly adjusted ensemble, unity of style and technical finish their interpretations of the two sonatas were irreproachable."

## MME. NANNY LARSEN-TODSEN

Swedish Dramatic Soprano

Season 1926-27

January—April, Metropolitan Opera, New York

May—Royal Opera, Covent Garden, London

July and August—Bayreuth Semi-Centennial Festival



## WAGNER VISITS ROSSINI

By Clarence Lucas

When Wagner was unknown, or at least misjudged, he went to Paris to produce his *Tannhäuser*. He summoned up enough courage to call on Rossini, who at that period, 1860, was renowned for his sarcastic humor and animosity for the modern German music of the day. He had been known to say some brilliantly unkind things about Wagner's music of the future. Rossini, however, was kindness itself, paternal even, and made the aggressive Wagner feel quite at home. The conversation turned on Beethoven, whom Rossini had visited in 1822:

"It was in Vienna in 1822 when my opera *Zelmira* was given there. I had already heard some Beethoven quartets in Milan, and I need not tell you the impression they made on me! At Vienna I heard for the first time one of the symphonies, the *Eroica*. That music bewildered me. I had only one thought: to know this great genius, to see him, if only once.

"I broached the subject to Salieri, whom I knew to be in touch with Beethoven. He decided that the best thing for me to do was to apply to Carpani, the Italian poet, who was intimate with Beethoven. With his help I would certainly succeed.

"Should I tell it? Going up the stairs which led to the wretched lodging of the great man, I had the greatest difficulty to control my emotion. When we opened the door I found myself in a sort of hovel as dirty as its evidences of an incredible disorder. I remember especially that the ceiling was gaping with wide cracks which let the rain enter in torrents.

"The portraits which we know of Beethoven render the general physiognomy well enough. But no engraver could express the undefinable sadness on every feature. And under heavy eyebrows glittered eyes, which, though small, seemed to pierce you from the depths of their caverns. The voice was soft and a little veiled.

"When we entered he paid no attention to us at first, but remained attentive to the music proof he was correcting. Then, raising his head, he said in Italian which was good enough to be understood: 'Ah! Rossini, it is you, the composer of the *Barbiere di Seville*. I congratulate you. It is an excellent opera buffa. I have read it with pleasure and am charmed with it. As long as Italian opera exists it will be played. Do not try to do anything but opera buffa. It will be contrary to your destiny to attempt to succeed in another style. In opera buffa no one can ever equal you—you Italians. Your language and the vivacity of your temperament indicate it. Take *Cimarosa*; how much superior the comedy parts are to all the rest in his operas! You Italians make a great fuss, I know, about his religious music. There is a very touching sentiment, I admit, in his *Stabat*. But the form lacks variety. The effect is monotonous. Whereas the *Serva Padrona*, . . . !

"My visit was short. That can readily be understood, for one side of the conversation was carried on in writing. He wished me a successful interpretation of my *Zelmira*,

accompanied me to the door, and said again: 'Above all write many a *Barbiere*.'

"I expressed my admiration for his genius, and my gratitude for having been permitted to express it. He replied with a profound sigh, and the one word, 'Unhappy!'

"Going down the rickety stairs I felt that I had brought away from my visit to the great man an impression so painful that I could not keep back the tears.

"'Ah!', replied Caparni, 'he wishes it to be so. He is misanthropical, morose, and cannot keep his friends.'

The story is told in an old book by M. E. Michotte, and a more modern writer commenting on it says that Beethoven was too great to adjust himself to the small conventionalities of the day.

It is more than a century since Beethoven told Rossini to stick to comedy opera. Was Beethoven right? Where is *Zelmira* today, and all the other grand operas of Rossini? But, in the words of Beethoven, as long as Italian opera exists, *Il Barbiere* will be played.

It may be that the reader of these lines was not aware that Rossini called on Beethoven, and that Wagner called on Rossini. We think of them as two separated, isolated composers, living in different lands and at different epochs, with nothing in common among them.

## SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Josephine Lucchese, coloratura soprano and San Antonio's own daughter, was presented in recital by Marie Lucchese in the Municipal Auditorium, December 8. As the curtain rose, Nat M. Washer stepped from the wings and in a few words told of the early musical associations of the artist in San Antonio and the great regard which people here have for her. He then mentioned to her and as she made her appearance she was greeted with prolonged applause by an immense audience. From her opening number she kept her audience charmed and delighted with her exquisite flute-like quality, excellent technic, the unusual warmth in the entire range for her type of voice, and her gracious and sweet personality. In her encores she gave short glimpses of her histrionic ability and mention must certainly be made of her perfect enunciation. Two changes of costume further enhanced the program. For several of her numbers Augustin Oropesa, flutist, played the obligatos. He was secured through the courtesy of Don Felice in whose Palace Theater Orchestra he is principal flutist. Cecile Steinfeldt Satterfield, teacher of piano at the San Antonio College of Music, of which her father, John M. Steinfeldt, is founder and president, was the capable accompanist, also playing two solos in which she displayed a sonorous tone and fine musicianship. She has been engaged to accompany Mme. Lucchese on her Texas tour. Dorothy Borchers, artist-pupil at the College of Music, has been engaged for the tour of the Pacific Coast. Mme. Lucchese was the recipient of so many floral tributes that

two ushers came upon the stage to receive them over the footlights from the long line of ushers required to bring them up.

Reinhard Werrenrath, baritone, was presented in recital, December 14, the fourth artist in the San Antonio All-Star Artist Series—Nat M. Washer, president; Morris Stern, vice-president; Edith M. Resch, secretary, treasurer and manager, and A. M. Oberfelder, booking manager. Mr. Werrenrath was greeted with prolonged applause as he stepped from the wings. Of particular interest among the programmed songs (for encores were demanded after every group) were four songs by Brahms, the texts of which were explained by the artist. These were followed by the Credo from *Otello* (Verdi), which was given a masterly rendition. Oscar J. Fox's *The Hills of Home* was splendidly sung, and at its conclusion Mr. Werrenrath graciously asked Mr. Fox to rise from his place in the audience. Hazel H. S. Feltmann's rhythmic *Boots* was the spirited closing number. Mr. Werrenrath's splendid art is too well known to require comment, but suffice to say he sang with his customary fine interpretations, technic and richness of voice. His enunciation was perfect, and every tone in his wide range was rich and full. He is certainly a delightful artist. Herbert Carrick was the splendid accompanist, also playing two solos, at the close of which he was compelled to give two encores, as well as recalls, so impressed was the audience. At the close of the concert Mr. Werrenrath was engaged for next season, an event which will be eagerly looked forward to.

Josephine Lucchese appeared in recital at Our Lady of the Lake College before an audience which completely filled the large auditorium. If possible, she deepened the fine impression made at her previous appearance. Half of the program consisted of numbers not given at her first appearance, which showed the richness and warmth of her entire range. Numbers were sung in Italian, Spanish, French and English, as at her previous appearance. Many recalls and encores were necessary during the program. Cecile Steinfeldt Satterfield was the accompanist and again pleased with her solo numbers.

S. W.

## A New Radie Britain Song

A new song by Radie Britain, gifted young American composer, has just been published. It is called *Withered Flowers*, opus 6, to words by Otto Halbrieter Munchen. This song was sung in Germany with splendid success. A few criticisms follow: "The most immediate success being *Withered Flowers*, which had to be repeated, thanks to its wonderfully impressive and highly effective melodic line" (Sebode); "Withered Flowers appealed with its tender, ingratiating melody directly to the ear, as well as to the heart" (Abendzeitung); "The voice in *Withered Flowers* is treated with great cleverness" (Bayerischer Kurier); "Withered Flowers shows all signs of an equally noble and refined, and strongly expressive melodic line, which in connection with uncommonly rich harmonic background not only adequately but really deepens the atmosphere and emotional contents of the poem" (Munchener Neueste Nachrichten).

## "IN TEXAS, DOWN BY THE RIO GRANDE"

16 CONCERTS WITHIN 14 MONTHS

"Mr. Gunster thoroughly pleased his audience—pleased it with his voice, with the numbers which he selected, and with his personality. He has a voice which can be adequately described by no word other than beautiful. It is particularly flexible and its tones are as responsive as clay in the hands of a master sculptor. He revealed power and volume, as well as tenderness and depth. The event was one of the most consistently delightful musical treats offered Galvestonians in several years"—*Galveston Daily News*, Dec. 16, 1926.

"Gunster displayed rare talent for sustained tones. He was imbued with the spirit of his work and sang as one inspired. His staccato finishes to the phrases of the songs of the negro spiritual type, and the abandon with which he declared himself 'Standin' in de Need o' Prayer' and like conditions was extraordinary."—*Dallas Times-Herald*, Dec. 8, 1926.

"He was composed, quiet mannered, and free of stagey vehemence. His voice carried both tone and volume without strain."—*Dallas News*, Dec. 7, 1926.

"Perfect control in the low notes, and ability to reach and hold the highest, distinguished his performance as the work of an artist. Everyone was enthusiastic in praise, and so intense was the interest that not the proverbial pin dropping, the tick of the Lyric clock, was audible. The singer won his way into the hearts of all, not only for the quality of his voice and his marvelous control of it, but his spontaneous and magnetic personality; and this, added to a well chosen and widely varied program, left nothing to be desired."—*San Angelo Daily Standard*, Nov. 4, 1925.



**FREDERICK GUNSTER**  
TENOR



The map shows the outline of Texas with various cities marked along the coast and interior. The cities labeled are: EL PASO, SAN ANGELO, ALPINE, DENTON, BROWNWOOD, SHERMAN, ARLINGTON, BROWNSVILLE, NACOGDOCHES, GEORGETOWN, SAN MARCOS, BAYTOWN, GALVESTON, KINGSVILLE, MERCEDES, and BROWNSVILLE.

**"An artist having the technical equipment and the feeling for music to give a finished performance. It was very delightful. His earlier numbers were operatic, full of thrill and power. They showed to the utmost his powers of interpretation. 'The Asra,' by Rubinstein, was one of the most applauded numbers, replete with color and the artist's vivid personality."—*El Paso Herald*, Oct. 27, 1925.**

**Forwarding Address:**  
c/o Musical Courier, 437 Fifth Ave., New York

## Alice Crane Wins National Honors

Alice Crane was the guest of honor of the president of the National League of American Pen Women, Washington,



ALICE CRANE

D. C., December 18 (evening concert), to which the Women's City Club was also invited. The large drawing rooms of the club were filled to capacity, and the audience gave rapt attention and response. Miss Crane presented two groups of original works, on a program featuring women composers of America.

The national president, Mrs. Ernest Thompson Seton, spoke of Miss Crane's inspiration from nature and poetry, and especially of a few recently published tone poems, Mountain Harmony and Cloudland for piano, and a setting of Markham's sacred poem, Revelation, for medium voice. She gave an analysis also of Miss Crane's two principal works on the program, Danish Suite (four romantic scenes);

Prelude, The Rough Voyage; Romance, The Castle in the Sun; Intermezzo, The Cliffs of Heaven's Gate. Scherzo, and Forest of Almendingen. For one of the encores, Miss Crane offered Mountain Harmony.

The dramatic cycle for high voice, River Trilogy, based on lyrics of Ruth Mason Rice, expressed three well-known tragedies, under the titles Ebb and Flow, Bridges, Waterfall. This number was wonderfully sung by the New York tenor, Paul Ryman, to whom it is dedicated; he will include this sequence in his forthcoming recital in Carnegie Hall, New York.

An Alice Crane program, with support of several celebrated artists, will be broadcast from Madison Square Garden, WMSG, on January 12, eight o'clock. She is under the management of the Standard Booking Office.

## TOLEDO, OHIO

TOLEDO, OHIO.—At the Coliseum the Toledo Choral Society, under directorship of Mary Willing Megley, added to its notable achievements the presentation of The Rhapsody of St. Bernard, by David Stanley Smith. The soloists were Mrs. Frederick Fuller, soprano; Norma Schelling Emmert, contralto; Clarence R. Ball, tenor, and Roscoe Mulholland, bass. The choral group numbering 300 voices was assisted by a semi-chorus of twenty. The latter group included leading soloists of the city. The chorus was further augmented by a group of about sixty students of the Smead School for girls. Forty-five members of the Detroit Symphony Orchestra furnished the accompaniment. The occasion assumed added significance in the presence of the composer, David Stanley Smith, dean of the music school of Yale University, a former Toledoan. Dean Smith directed the orchestra in the playing of the overture to his Prince Hal. Formal presentation was made to the composer of the symbolic keys to the city by Mayor Mery. A laurel wreath was presented by girls of the Smead School.

The Russian basso, Feodor Chaliapin, with his own opera company, presented a brilliant performance of The Barber of Seville at the Rivoli Theater. The event was second in the Rivoli City Concert Series under the direction of Grace E. Denton. An eagerly appreciative audience availed itself of this opportunity to enjoy the highly finished production of these artists.

The Detroit Symphony Orchestra, Ossip Gabrilowitsch conductor, furnished the first program of the series of orchestral concerts newly sponsored this year by the Orchestral Society of Toledo at Keith's Theater. The series is under the direction of Grace E. Denton. Fulfilling the society's objective of bringing the great orchestras to Toledo, the Cleveland and Cincinnati orchestras will appear later in the season. The fourth symphony, in D minor, op. 129, followed the Prelude of Lohengrin. The tone-poem, Viviane, by Chausson, concluded the first portion of

the program. Two Nocturnes of Debussy were followed by The Hungarian Rhapsody No. 2, by Liszt.

In their second appearance in Toledo with the famous humorist, Will Rogers, the De Reszke Singers were thoroughly enjoyed in concert at the Coliseum.

The first concert (thirty-sixth season) by the Eurydice Club was given at the Coliseum on December 7. The club is directed by Zella B. Sand. Douglas Stanbury, well known to radio fans, was the soloist. Members of the club were dressed in picturesque costumes of the Colonial period. This note was further reflected in such selections as The Gay Gavotte, Fletcher; I Passed Your Window, Brahe; and Amaryllis (Louis Fourteenth), Parlow. La Cinquante, French gavotte by Gabriel-Marie, was danced by Helen Miller and Mary Margaret Coyle. An orchestra, with Harold Harder at the piano, accompanied the club.

One hundred church soloists of different denominations participated in a Thanksgiving Musical Festival arranged by Joseph Murphy for the noon meeting of the Rotary Club in the Chamber of Commerce Auditorium. The chorus, directed by Herbert Boynton, sang the Gloria from Mozart's Twelfth Mass, and the Sanctus and Benedictus, Gounod. The quartet of Collingwood Temple sang several Hebrew numbers appropriate to the season.

The fourth annual rendition of Handel's Messiah by the Toledo Choral Society took place at the Coliseum, December 20. The soloists were Corinne Rider Reed, soprano; Mrs. Arthur Tracy, contralto of Toledo; Paul Mallory, tenor of Chicago, and Fred Newell Morris, bass of Indianapolis. Members of the Detroit Symphony Orchestra accompanied the chorus. The chorus was directed by Mary Willing Megley, whose untiring effort and finished artistry have developed the chorus into one of the finest of singing groups.

## F. I. O.

## Myra Mortimer Returning to America

Myra Mortimer, American contralto, who has achieved real success again this season in Europe, will return to America on January 25, for two concerts, the first of which will be given in Town Hall, New York, on February 2 and the other two days later in Jordan Hall, Boston. Following these recitals, Miss Mortimer will again return to Europe to tour England, France and Spain. With her will be her well-known accompanist, Coenraad V. Bos.

Few American singers have, in so limited a time, built such a reputation as Miss Mortimer has, especially in Europe, where she has spent several seasons. Her tour this year started in Stockholm on October 11, continuing in the Scandinavian countries during October. On November 6, she returned to Leipzig where, on a return engagement from last year, she was greeted with acclaim in a new and unusual program including old English and American songs. In Budapest, Dresden, Prague, Berlin and Breslau, she was also enthusiastically received by audiences which filled the auditoriums. A tour of Holland, beginning on December 6 and closing on December 22 at Hague, was also a series of successes.

Miss Mortimer will bring with her a new program to sing for her American audiences. Reports from visitors who heard her abroad are enthusiastic compliments to Miss Mortimer's hand at fashioning a program, a subject which



"An artist having the technical equipment and the feeling for music to give a finished performance."—El Paso Herald.

*Frederick Gunster.*  
TENOR

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MYRA MORTIMER

caused considerable comment when the contralto sang her first concerts here last year. A variety of songs, in which the singer demonstrates her internationalism as an interpreter, are included in this program.

On December 19, when Miss Mortimer appeared as soloist with the orchestra in Hague to open Christmas week music, she received a genuine ovation when she sang in Italian an aria by Monteverdi, orchestrated by Respighi, and introduced two modern songs by Kurt Weil, the young German modernist, whose opera, Royal Palace, is one of the features at the State Opera in Berlin.

## Trinkaus Song Popular

Among the artists successfully featuring George Trinkaus' little Negro melody, Mammy's Little Kinky Headed Boy, is Francesca Kaspar Lawson, popular Washington soprano, who includes the song on practically every program of her busy season. At her recital at the Davis-Elkins College, in Elkins, W. Va., in November, the number was accorded a particularly gratifying reception. Kitty Cheatham, noted character artist, had broadcast Kinky-Head several times from Station WHAP, New York, where she is regularly booked for Friday night concerts; and the song is also in the regular repertory of the Dixie Jubilee Singers, formerly of the Capitol Theater staff and now doing intensive concert and radio work.

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# WHAT NEW YORK, BOSTON AND PHILADELPHIA CRITICS SAY ABOUT THE DETROIT SYMPHONY ORCHESTRA

Ossip Gabrilowitsch, Conductor  
VICTOR KOLAR, Associate Conductor

The New York Sun, New York—Dec. 8, 1926  
(W. J. Henderson)

The Detroit Orchestra is a welcome visitor, both for its own sake and for the opportunity it affords of seeing Mr. Gabrilowitsch as a conductor. He is a good one. New York music lovers have not now to learn that he is a musician of catholic taste and imagination, but not all of them are acquainted with the fact that he directs orchestral performance with firm authority, with technical skill and with infectious warmth. . . .

Mr. Gabrilowitsch has developed an excellent ensemble which is distinguished by precision and balance.

The existence of such an organization reflects honor on the liberal citizens whose names appear in the long list of guarantors. . . .

The New York Evening Post, New York—Dec. 8, 1926  
(Olga Samaroff)

Even when there is no one to supply the element of contradiction, there is satisfaction in saying "I tell you so." The first time I ever heard Gabrilowitsch lead an orchestra—and if my memory serves me right, it was more than ten years ago—I felt convinced he was a born conductor. . . .

Mr. Gabrilowitsch's native gifts and his now rich orchestral experience enable him to play upon his great complex instrument just as freely as he does upon his piano. . . .

DETROIT HAS GIVEN MR. GABRILOWITSCH A SUPERB INSTRUMENT TO PLAY UPON. IT IS AN ABSOLUTELY FIRST-CLASS ORCHESTRA. . . . The string section has splendid tone quality and remarkable unanimity in bowing. The woodwinds are equally good, while the brass section is unusual even for a first-class orchestra.

The New York American, New York, Dec. 8, 1926.  
(Leonard Liebling)

No strangers to New York are the Detroit Symphony Orchestra and their pianist conductor, Ossip Gabrilowitsch. They came to Carnegie Hall again last evening and once more captured their hearers through vital, musically playing, lovely handling of tone, and a high order of technical finish. . . .

New York Telegram, New York—Dec. 8, 1926 (Pitts Sanborn)

Hitherto the Detroit Symphony has not been one of the out-of-town orchestras that have visited New York often, but it seems safe to predict that after the emphatic success of its concert in Carnegie Hall last evening, under the inspiring leadership of that versatile musician, Ossip Gabrilowitsch, these Wolverine Symphonists will make a trip to New York an annual feast. And New York will be glad of the attention.

Mr. Gabrilowitsch and his backers and associates have built up for the amazing city of Detroit an excellent orchestra, an orchestra that is a credit not only to the metropolis of the Middle Lakes but to the entire country.

Only a conductor who is master of himself and of his band can obtain the effect of inevitability that Mr. Gabrilowitsch as a rule achieves. The audience, at the conclusion of the number, gave the leader and his men an ovation, which they all took standing.

A GUEST WHOSE WELCOME WILL NOT WEAR OUT.

New York Times, New York, Dec. 8, 1926 (Olin Downes)

The Detroit Symphony Orchestra, of which Ossip Gabrilowitsch is the conductor, gave a concert last night in Symphony Hall. . . . Where the virtues of a conductor end and those of his band begin is not always an easy thing to discover, but it is evident that Mr. Gabrilowitsch has accomplished much with the orchestra which he has conducted for eight seasons. . . .

From the sheerly virtuosic standpoint the Spanish Caprice was the triumph of the evening. It brought forth an ovation to Mr. Gabrilowitsch and his men. . . .

Of this work Mr. Gabrilowitsch and his men gave a performance that neglected no nook or cranny of the score, and ended with a veritable blaze of color. The concert was well attended and the audience showed its enthusiasm.

The New York Evening World, New York, Dec. 8, 1926 (R. L. Stokes)

THE FAVORITE NEW YORK ORCHESTRA IS THE DETROIT SYMPHONY ORCHESTRA, JUDGING BY THE DEMONSTRATION WITH WHICH A LARGE AUDIENCE AT CARNEGIE HALL LAST NIGHT SALUTED OSSIP GABRILOWITSCH AND HIS TUNEFUL MEN. The present season has witnessed no ovation of equal proportions. Each number provoked salvo on salvo, with the musicians standing and the director shuffling hastily between wings and dais.

There seemed a conspiracy afoot to make the visitors miss their train, so lingering was the gathering's farewell. Mr. Gabrilowitsch withdrew and reappeared until one lost count. It was no slight evidence of his strength of mind that he neither burst into a speech nor impulsively played a piece on the piano. . . .

The New York Evening Journal, New York, Dec. 8, 1926 (Irving Well).

All the orchestras from the Middle West come to New York now and again to show us what they can do (and what they do is always more or less of an eye-opener), but the symphonic band from Detroit, which is directed by Ossip Gabrilowitsch, has been somewhat shy of venturing East. However, it got to Carnegie Hall last night and opened both eyes for us. AND MR. GABRILOWITSCH HIMSELF MADE US WISTFULLY AWARE THAT DETROIT POSSESSES PERMANENTLY AN ORCHESTRA CONDUCTOR BETTER THAN ANY OF THE HALF-DOZEN NEW YORK CUSTOMARILY LISTENS TO SAVE ONLY ARTURO TOSCANINI AND LEOPOLD STOKOWSKI.



Ossip Gabrilowitsch

The New York Herald Tribune, New York, Dec. 8, 1926  
(Lawrence Gilman)

We went eagerly to Carnegie Hall last night to hear the Detroit Symphony Orchestra and its leader, Mr. Gabrilowitsch, discourse a program made up for the most part of familiar numbers; and we were rewarded; for we not only heard some excellent conducting and orchestral playing, but we learned something. . . . Schumann's Fourth Symphony has seemed pretty thin and dispensable matter to us for a number of years, but behold, Mr. Gabrilowitsch had not played three bars of the opening movement before the music began to glow and sing for us as if it were not faded and impotent after all, but warm and virile and alive.

The Boston Transcript, Boston, Mass., Dec. 7, 1926  
(H. T. Parker)

The Detroit Orchestra and Mr. Gabrilowitsch may take heart of grace. No more applauding audience could possibly have awaited them at Symphony Hall. It received the conductor, coming to his place, with round upon round of clapping, until not only he but the neutral bystander felt the warmth of the welcome. Thick and fast came the plaudits at the end of every number, calling now the string-choir and now the whole orchestra to its feet. At the end of the concert there was no stilling the audience. In and out it had the conductor; around him stood the smiling players. More both could not have asked.

The Christian Science Monitor, Boston, Mass., Dec. 7, 1926

The reception which the audience accorded the visitors might justly be described as an ovation. For not only did it applaud until the players several times were called to their feet, but at the close, while the men stood, it hurried to recall the conductor to go more. A NOTEWORTHY OCCURRENCE IN BOSTON, WHERE VISITING ORCHESTRAS USUALLY WIN NO MORE THAN A POLITE WELCOME, OFFHAND, WE CAN RECALL NO SIMILARLY WARM RECEPTION TO A NON-RESIDENT CONDUCTOR AND BAND SINCE TOSCANINI CAME HERE WITH HIS PLAYERS FROM LA SCALA.

Such a greeting is not given without reason. In this instance the first reason was that here was a band of excellent players, admirably trained, and led in virtuoso performance by a conductor of high musical attainments and exceptional authority. . . . It is clear that Detroit has reason to be proud of its orchestra.

The Boston Traveler, Boston, Mass., Dec. 7, 1926.

We have long been acquainted with Mr. Gabrilowitsch, the master pianist, but up to last night we never had the pleasure and privilege of hearing him conduct his orchestra, the Detroit Symphony. This treat was given us last night in their concert at Symphony Hall. . . .

It is a wonderful achievement to be "great" at one line of endeavor, but to be "great" in two things such as he is as pianist and conductor, is three wonderful. Few in the world's history have ever been so blessed. . . .

The Boston Globe, Boston, Mass., Dec. 7, 1926.

The Detroit Symphony Orchestra, Ossip Gabrilowitsch conductor, gave its first Boston concert last evening in Symphony Hall to a large and very enthusiastic audience. Mr. Gabrilowitsch, previously known here only as a pianist, proved that as a conductor he has many admirable qualities. The orchestra, now making its first Eastern tour, is of remarkable excellence. . . .

The Boston Herald, Boston, Mass., Dec. 7, 1926.

Let those who revel in drawing comparisons analyze, if they will, the respective merits of the various choirs heard last night and those of other visiting orchestras. Whatever these may be, the fact seems plain enough that the Detroit players constitute an orchestra of very high rank, a body of musicians capable of carrying out their conductor's every wish—and their conductor is highly exacting. . . .

Philadelphia Record, Philadelphia, Pa., Dec. 4, 1926.

The Detroit Symphony Orchestra, that remarkable triumph of spiritual forces over the purely material, with the gifted conductor, Ossip Gabrilowitsch, was heard in this city for the first time last night, appearing before a capacity audience under Forum auspices at the Metropolitan Opera House. . . .

The Detroit orchestra had not played far into its program last night before connoisseurs were conscious of one of the finest string sections of any orchestra in the country, with the various other choirs by no means inferior. It is an extremely well-balanced organization conducted by an artist who places musical values and finish of tone above the more spectacular if less lasting effects sometimes achieved by some of his contemporaries. . . .

From the Philadelphia Ledger, December 4, 1926.

The Detroit Orchestra must rank high among the great orchestras of the country. It is admirably disciplined, has a generally fine tone, with an exceptionally good pianissimo—very soft without total loss of color—and the attack and release are above the average.

## NOW BOOKING FOR SEASON 1927-1928

JEFFERSON B. WEBB, Vice-President and Manager

## PHILADELPHIA, PA.

PHILADELPHIA, PA.—New Year's Day falling on a Saturday, the weekly evening concert of the Philadelphia Orchestra was given on the previous Thursday, December 30, when an all-Bach program delighted the large audience, though that is putting it mildly, for each number was received with extreme applause, reaching a top notch after the playing of Dr. Stokowski's orchestration of the great *Fantasia* and *Fugue* in G minor, which was played for the first time and as the last number on the program. We say "last," but it was not the close, for, while some had risen for departure, after several appearances on Dr. Stokowski's part and acknowledgment of applause both from conductor and men, Dr. Stokowski came forward as though having remarks to make. Instantly all settled down again and there was quietness, after audible assurance that they were not "in a hurry" in reply to Dr. Stokowski's question as to whether they were. He said in his pleasantly humorous manner so familiar to his audiences at the children's concerts: "We like to play to an audience that appreciates modern music. I did not know you were so fond of it, but Bach is quite modern, much more alive than most of us who are walking around today." He then proceeded to break all precedent and departed from strict Philadelphia Orchestra tradition, and added, "If you are really not in a hurry we will play you a little piece I just finished orchestrating this morning." The audience again protested it had all time, and was rewarded by hearing one of the most beautiful things Dr. Stokowski has yet done—an arrangement of the chorale, *Ich ruf' zu dir Herr Jesus Christ*, orchestrated for muted strings, one flute and one bassoon. This was greeted by vociferous applause, in response to which Dr. Stokowski added: "Do you think we played that well? Ah! but you should hear my two New York Orchestras."

The program opened with the Brandenburg Concerto No. 4 for solo violin, two flutes and string orchestra—solo parts taken by Concertmaster Michel Gusikoff, W. M. Kincaid and Jos. La Monaca. The playing of these musicians was really splendid, and very inspiring was the third movement (Présto), when violas lead in, with the subject of the fugue, followed in turn by the second violins, the first, the basses, and finally taken up by the solo instruments singing in exalted voice above the full choruses. Just as well done was the fifth concerto which followed, and in which the interesting feature was the concertino composed of solo violin, flute and piano, these played again by the same violin and flute soloists and with Harry Kaufmann at the piano, the latter specially distinguishing his playing in the ease with which he delivered the message of the great master through the medium of the most marvelously smooth passages of such tonal beauty as one would expect the great composer intended. He was accorded a warm reception and it is to be hoped that Philadelphia will have the pleasure of hearing him again. The sixth concerto, scored for an unusual grouping of two violas, cellos and basses, was magnificently played with Louis Baily and Sam Lifshey as soloists—two splendid viola players. It was certainly a gala night musically.

The French pianist, Alfred Cortot, was soloist with the Chamber Music Association on January 2, presenting a program which both delighted and enlightened his audience, for he played for his closing group of compositions those entitled *First Book of Preludes* by Debussy in such a remarkable style and interpretive insight that one could not fail to be impressed by them all, so much so that, when in response to continued applause he asked of his listeners which they preferred, "classic or modern," there was a chorus of equally strong demand for both.

He complied by playing two encores, one an arrangement of a movement of Bach's concerto in F minor, and the second a composition by Albeniz. His renditions of No. 3, *Le vent dans la plaine*; of No. 6, *Des pas sur la neige*; No. 10, *La Cathédrale Engloutie*; No. 11, *La danse de Fück*, and No. 12, *Minstrels*, were notable examples of these well done numbers. The second grouping on the program were selections from the Chopin Études—Nos. 3, 5, 6, 7, 11 and 12, and from op. 25, Nos. 1, 2, 3, 5, 9 and 11. The Black Key and the Revolutionary were the better known and for that reason perhaps the more popular with the audience, but No. 12 in op. 10 was indeed splendid, and the delicacy and beauty of tone in No. 2, op. 25, and the playing in No. 11, beginning with its slow and sombre theme merging into Allegro con brio, were also high lights in a remarkable estimation and accomplishment of what an interpretation of Chopin should be. The program was a unique one, beginning with Beethoven's Sonata in C sharp minor, op. 27, No. 3, known as

the Moonlight. Of this the Adagio was the outstanding movement where the very unusual crystal clear tone, which Mr. Cortot produces in a technic all his own, held the listeners with an eager enjoyment. The Presto Agitato movement was a splendid piece of virtuoso playing, though, to some, seeming to partake of the Chopinesque style. The entire recital may be classed among the best Philadelphia has had this season.

Mr. Cortot also appeared before the Penn Athletic Club Musical Association on January 2 with equal success. His Chopin group included the *Andante Spianato et Polonaise*, *Berceuse*, *Valse* and *Three Études*, beautifully played of course. The Tableaux from an Exhibition by Moussorgsky was very interesting. Numbers by Saint-Saëns, Albeniz and Liszt made up the final group. Mr. Cortot was at his best and afforded his audience unlimited pleasure.

The New York Philharmonic Orchestra, Willem Mengelberg conducting, gave a Wagner-Beethoven program at the Academy of Music on January 3. Mr. Mengelberg presented a masterly reading of the *Prelude to Die Meistersinger*, followed by a delightful interpretation of the *Prelude to Lohengrin* and the ever beautiful *Prelude and Finale* from *Tristan and Isolde*. Beethoven's popular symphony, the fifth

celebration of Alabama Day, when Alabama artists and composers were featured. The McCann sisters deeply impressed their audience with the artistry of their playing, giving a difficult program of classics. Nell Esslinger, contralto, winner of the loving cup in the National Federation of Music Clubs' contest at the Sesqui-Centennial, sang a group of songs, one of which was Daisy W. Rowley's latest composition, *Crucifixion*, with the composer at the piano. Mrs. George Houston Davis, president of the State Federation of Music Clubs, presided and introduced the young artists.

A. G.

## Hans Kindler a "Phenomenal" Cellist

Hans Kindler's appearance as soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, at Carnegie Hall, New York, on December 14, brought many excellent tributes from the press. He was heard in Ernest Bloch's *Schelomo* and Strauss' *Don Quixote Variations*. Samuel Chotzinoff declared in the New York World that "Mr. Kindler did some noble playing in the Bloch rhapsody. It is peculiarly Mr. Kindler's piece and he published the emotional and lyric elements in true rhapsodic style." Olin Downes, in the Times, avowed that "The Bloch work again stirred the audience by the intensity of its feeling, its prophetic splendor and the blacks and purples and golds of the orchestration. Hans Kindler played with a richness of tone, sensitive feeling and response to the spirit of the composer." In commenting on the Bloch work, Richard L. Stokes stated in the Evening World: "The cello part was played by the phenomenal Hans Kindler, whose instrument seemed more than once, so eloquently did it speak, on the very edge of bursting into articulate speech." Lawrence Gilman, in the Herald Tribune characterized Mr. Kindler's playing of the excessively difficult solo cello parts in both works as a thing not easily to be forgotten, and Olga Samoff contended in the Evening Post that he gave a superb performance.

## Nebraska Music Teachers to Hear Percy Rector Stephens

The Nebraska Music Teachers' Association has invited Percy Rector Stephens to conduct the master class in voice at this season's State Convention of the Association to be held in Lincoln, February 8, 9 and 10. For the past three years it has been the custom to devote one day each to master class conferences in voice, piano and violin, under the direction of artist leaders. Last year nearly one thousand students and teachers attended the voice division alone. Mr. Stephens has a large and enthusiastic following in the West which has developed through his master classes held each summer in Chicago at the Gunn School of Music, in which institution Mr. Stephens is chairman of the board of directors. The school's schedule for next summer is already arranged for, and Mr. Stephens' master class in voice will be held from June 27 to July 30.

Mr. Stephens' appearance in Lincoln in the role of lecturer represents a unique phase of this well-known pedagogue's activities, for he has on several former occasions been called upon to expound his principles before large groups of students and teachers, notably at the Colorado State Teachers' College, at Greeley, Colo., and before the Minnesota State Teachers' Association, in Minneapolis.

## Gunster at Kingsville, Texas

Frederick Gunster, tenor, appeared in a delightfully varied program of songs at the South Texas State Teachers' College, Kingsville, Tex., December 9. Mr. Gunster charmed his audience with the natural beauty of his voice and command of style. He also showed unusual interpretative and dramatic ability. Presenting classics of rare beauty, and gems by modern American composers. Mr. Gunster brought his program to a climax with his singing and acting of a group of negro spirituals, in costume, characterizing the old darky of the days before the Civil War. He invested his portrayal with combined pathos and humor that touched the heart.

## Isabel Richardson Molter's Eastern Dates

Isabel Richardson Molter, soprano, left Chicago January 4, for Boston, where she appeared as soloist with the People's Symphony Orchestra on January 9 and gave a recital with Mr. Molter as accompanist in Jordan Hall on January 13. She also appeared in joint recital at Cheshire (Conn.), January 14, and gave the evening program in the Wesley M. E. Church, Worcester (Mass.), the following Sunday.

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"His touch caressingly soft in cantabile, ringing with power in forte passages."—DeVries, Chicago American.

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Eugene Stinson, Chicago Daily Journal

Of all the singers we have had so far this season, Elsa Alsen is the most noteworthy. It was SHEER SINGING—STRAIGHT song projection; NO STUDIO CAMOUFLAGE, NO THEATRICAL PYROTECHNICS, but just a MAGNIFICENT OUTPOURING OF TONE. Come middle C or ledger line C, it was ALL ONE RANGE, BEAUTIFUL, FLUSH AND STIRRING. Her MEZZA VOCE WAS AS SOFT AS A MUTED G STRING and HER TOP, when she unleashed it, HAD GLITTER AND BRILLIANTY.

Harvey B. Gaul, Pittsburgh Post

Her singing was a BEAUTIFUL EXAMPLE OF STYLE AND DIRECTION, CORRECT PHRASING AND INTELLIGENT INTERPRETATION mingled with BEAUTY OF TONE. Mme. Alsen's TOP REGISTER IS BELL-LIKE IN ITS BEAUTY.

Burt McMurtrie, Pittsburgh Press

A PURE, CLEAR, RINGING TONE, UNERRING INTONATION, BRILLIANTY AND PERFECT BREATH CONTROL. With these qualifications she can present the diversified attributes of love, hope, suffering and joy. To hear a singer of such superb possessions is something not a frequent occurrence.

W. G. Owst, Baltimore Sun

Her voice—CAN IMPOSE ITSELF upon the most voluminous instrumental ensemble, WITHOUT ACQUIRING HARSHNESS OR SACRIFICING its essential PURITY.

Glenn Dillard Gunn, Chicago Herald and Examiner

Her Garden, L. T. February 23rd 1926  
My dear Mr. Regneas,  
Though I have sung most successfully throughout Europe & America, yet through my work with you during the last year, new fields in the musical literature have been opened for me & I am enabled to sing types of songs, oratorios & operatic roles, which I had considered as not being within my possibilities. Even in the dramatic roles that I had been singing, a new lyrical beauty has come.  
Never have I had the technique of singing so clearly, so simply & so convincingly shown to me.—  
It is with great satisfaction that I send you the enclosed notices telling of my successes in my recent appearances in orchestral concerts, solo recitals & opera.—  
With gratitude & friendship  
Yours  
Elsa Alsen.



## ELSA ALSEN

Soprano  
Chicago Opera Company

SHE HAD TO COME TO AMERICA TO LEARN HOW REALLY TO SING—HOW TO BE A VERSATILE AND GREATER ARTIST. I HAVE BEEN SHOWN THAT I COULD DO MUCH MORE THAN I WAS DOING, AND HAVE HAD INSPIRATION TO WORK AND SHOW WHAT I COULD DO. MR. REGNEAS HAS PROVED A WONDERFUL HELP AND INSPIRATION. I WORKED WITH HIM FROM JANUARY OF LAST SEASON ON AND CONTINUED ALL SUMMER WITH HIM AT HIS SUMMER PLACE IN MAINE.

(INTERVIEW) Musical Courier, New York

If there be living a better Brunnhilde or Isolde than Miss Alsen, if even the Metropolitan can boast a soprano of the DRAMATIC INTENSITY, the MAGNIFICENT VOICE, RANGE, INTERPRETATION (and perhaps A DOZEN OUTSTANDING QUALIFICATIONS FOR GREATNESS) we are willing to be convinced. My own memory and ears take into the reckoning many of the celebrated in these roles, both here and in Germany, even at Bayreuth itself—but I hand her the palm. I would consider her undoubtedly the greatest Brunnhilde of them all.

Archie Bell, Cleveland News

SHE HAD THE VOCAL POISE, and sustained the tones with the instrumental beauty demanded by the long drawn phrases. Unless the singer can sustain the tone with violinistic steadiness he or she cannot reveal the full beauty of the music. Mme. Alsen HAD THE TECHNICAL COMMAND for the swelling phrase in antiphony with the violins.

Karleton Hackett, Chicago Evening Post

Insofar as the music is concerned, its colossal difficulties she sets at almost nothing. HER USE OF HER VOICE IS INSTRUMENTAL. SHE IS SO CAPABLE A SINGER, that she is able to mold her impersonations of Isolde according to her own sense of it. She is not baffled by any of its obvious demands. That she is so expert, so moving in it, places her in that succession of great artists of which the present era is by no means abundantly supplied.

Eugene Stinson, Chicago Daily Journal

As before Mme. Alsen stimulated her audience with her TORRENT OF TONE; her voice, big, powerful, but of UNDENIABLE SWEETNESS, made a vast impression. Her UPPER REGISTER was quite as lovely as was her EXTREME LOWER and SHE EMPLOYED HER VOICE WITH GREAT INTELLIGENCE AND FINE FEELING.

Pittsburgh Sun

A select audience was melted into one unit of sympathetic and enthused understanding of the classics of song by both the talent, the interpretation, and THE PERFECT SCHOOLING OF ELSA ALSEN tonight, and no less by the perfect force of her accompanist, Mr. Bibb. All moods of which mankind is capable appeared in this perfect performance.

Dr. Julius K. Hofmann, Baltimore, Md.

It is long since such a voice has been heard here in Sieglinde's music. Her great golden dramatic soprano warmed splendidly to its noble task—HER SINGING WAS AS RICH IN FEELING AS IT WAS IN BEAUTY.

Pitts Sanborn, New York Telegram

## MUSIC IN MILAN

MILAN.—The first novelty of the La Scala season was a new opera by Arrigo Pedrollo in three acts and four scenes, *Delitto e Castigo* (Crime and Punishment). The libretto by Gioachino Forzano, is based on the well known Russian romance of Dostoevsky. Forzano shows his great ability in creating interesting situations and stage pictures of true life in his adaption of this story, which is lurid and abounds in melodrama. The music is purely modern, of elaborate technical construction, written by a thorough musician of great vigor and talent. Russian and Wagnerian styles predominate in this work. The choruses are well constructed, especially the third act one for the prisoners, who, while they take their daily exercise, trade in liquors, tobacco, etc. In this scene an attractive Russian folk dance also is introduced. Notwithstanding these two features, a full act of half an hour in a Siberian prison seems too much for an innocent audience to endure without fatigue.

The role of Caterina Ivanowna was portrayed by Angelica Cravcenko, mezzo soprano, who sang with fervor and intelligence. Rosetta Panpanini, in the role of Sonia, merits much praise for her interpretation; her beautiful voice has gained much both in strength and expression this season and she sustains the role with grace and charm. Pietro Mirassou, tenor, as Raskolnikoff (new for La Scala), showed himself an actor of ability; he has an intense voice of pleasant quality. Taurino Parvis (new for La Scala), in the two roles of Marmeladoff, the father, and the policeman, gave an intelligent interpretation of each. Maestro Ettore Panizza directed the opera with energy and vigor, his orchestra responding with color and expression. The chorus deserves much praise for its splendid work.

The scenery by Nicola Benois and Alberto Scajoli was very effective. The staging by Forzano and electrical effects by Caramana were likewise excellent. The distinctive and select audience received the work with much appreciation and called artists, maestro, composer and librettist many times before the curtain after each act. It is pronounced a successful work and a fit companion for this talented composer's previous successful works, *L'Uomo che Ride* and *Maria of Magdala*.

## THE BELL DIDN'T RING

At the first *Butterfly* performance of the season during the interval between the second and third acts, most of the audience, as is usual, adjourned to the grand foyer. The bell which announces the rise of the curtain failed to ring, and the last act began with the best part of the audience missing. When those in the foyer found out the act was on they rushed for their seats but were barred out by the aisle ushers, as the Scala's strict rule is that no one can enter after an act commences. There was great excitement and it became necessary to break the rule, as three hundred or more people were plainly heard remonstrating. The floor director when informed the bell had not rung assumed the responsibility, and let those left out enter and take the first seats at hand. There was very little disturbance considering the number of people entering all at once.

## THE SEASON'S FIRST TURANDOT

On November 24, Puccini's *Turandot* was given for the first time this season, in all its gorgeous beauty and with a big audience in attendance, though not capacity. Bianca Sciaciati was in the title role, which she sang at the Costanzi in Rome last season and afterward in many other cities of Italy. Her powerful, dramatic voice is well adapted for this ultra-dramatic role. Her interpretation is interesting and artistic, and she should surely become a great favorite with the Scala public. Franco Lo Giudice was again heard in the role of Calif; he was in good form, singing well and giving his usual artistic interpretation. Taurino Parvis was new in the role of High Chancellor Ping; his comedy was acceptable and he was well received. Maria Zamboni, as Liu, did not seem to be in as good voice as last season, but sang pathetically and with much sweetness; her interpretation is interesting. The balance of the cast remains the same as last season and all contribute much to round out a well balanced performance. The stage pictures are unsurpassable, chorus magnificent, and costumes gorgeous. Maestro Ettore Panizza conducted with energy and taste. The large audience applauded enthusiastically and called artists and maestro many times before the curtain. *Turandot* has become one of La Scala's most favored operas. The balance of the week's operas were repetitions of *Delitto e Castigo* and Lohengrin, with Pertile.

## THE DAL VERME SEASON ENDS

The last opera of the present season to be presented at the Teatro Dal Verme was Vittadini's *Animale Allegro*. It

was a first time in Milan. In spite of the popularity of this opera in other cities, it failed to draw even a fair-sized audience at this popular theater. Those present were not disappointed in their expectations, however. The work was beautifully staged and costumed and proved a success, mostly due to the dainty and popular prima donna, Florica Cristoforeanu, whose presentation of the role of Consuelo was exquisite and full of vivacity, her voice taking on new beauties. Maestro Mario Terni conducted the opera well. The audience showed much enthusiasm and repeatedly called artists, maestro, composer and librettist before the footlights. This opera season, the first given under the direction of Oreste Poli at this theater, has proved a huge success both artistically and financially.

## AND A COLORED REVUE

A really great novelty for Milan, to follow the opera season at this theater, is the American colored revue, now on a European tour after two years' success in New York. Great curiosity prevails.

ANTONIO BASSI.

## Cornelissen Conducts Buffalo Junior Symphony

Apart from the work of conducting the Buffalo Symphony Orchestra, Arnold Cornelissen, enterprising musician of that city, is now conducting the Junior Symphony, which just recently gave its first concert of the season. Anyone who

likes, harp; Mauguier and Salignac, voice, repertory and mise-en-scene; Pillois, the French Language and History of Music; Fauchet, solfeggio and instrumental ensemble. To study with such masters as these is an extraordinary privilege. Because of the high musical standards and the shortness of the season, the school is exclusively for teachers, artists and advanced students, the foundations of whose musical training are already solidly laid, and its main purpose is to familiarize its students with the best French methods of instruction. It is essentially French in character, organized and administered by Frenchmen in accordance with the best French traditions. For this reason, it in no way competes with any American institution.

In addition to their musical opportunities, the students live and work in one of the most beautiful palaces in all the world, which is replete with great historic and artistic traditions. They have the forest and the park for a playground. Such lovely haunts of artists as Barbizon, Moret and Montigny are within easy reach; Paris itself is only an hour away. During the summer important concerts are given for the students by French musicians of the highest standing. To spend a summer in such surroundings and to come into close and daily contact with so highly developed and noble a culture as that of France is a priceless opportunity for American musicians.

Francis Rogers is chairman of the school in America, and will be glad to give any further information which may be desired.

## GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH.—A sympathetic and masterly reading of the Brahms symphony in C minor was given by the Detroit Symphony Orchestra, Ossip Gabrilowitch conducting, at the first concert in the course of the Philharmonic-Central Concert Company, in the Armory. The second in the series was a recital by the tenor, Tito Schipa, who won much applause with his singing of two arias by Massenet, besides four groups of short numbers. His assisting artist and accompanist, Jose Echaniz, played with spirit and musicianship and shared the favor of the audience. This was followed by Mine. Schumann-Heink's farewell concert, which was an event long to be treasured in memory. The Ukrainian National Chorus repeated the great success of its former concert here. The director, Alexander Koschetz, has remarkable control over their tone-shading and interpretations, drawing forth his effects as from a huge instrument, with an artistic result not often heard. Max Pollikoff played several attractive violin solos. The fifth attraction presented by this company was Mikhail Nordkin and his Russian Ballet on December 1. He was supported by Vera Nemchinova, Hilda Butsova and Pierre Vladimiroff, dancers, and a very efficient orchestra under Vladimir Bakaleinikoff, with Victor Bay as concertmaster.

At the Mary Free Bed Guild concert in the Armory on December 4, the DeReszke Singers (Francis Luther and Floyd Townsley, tenors, Erwyn Mutch, baritone, and Harold Kellogg, bass), popular since their appearance here a year ago, received as much applause as their co-star, the entertainer Will Rogers.

The St. Cecilia Society has had several unusually interesting programs. A string trio, consisting of Mrs. Clarence Willey, violinist; Mrs. Frederick Dailey, cellist, and Mrs. Joseph Putnam, pianist, played several numbers recently, and Mrs. Frances Morton-Crume sang two groups. The accompanist was Mrs. W. H. Wismar, and the chairman of the day was Mrs. Glenwood Fuller. On another program Hila Vanden Bosch was the pianist. The Beyers Sisters Trio, accompanied by Mrs. Grove Montgomery, sang three numbers, and Liza Lehmann's *In a Persian Garden* was sung by Mrs. J. A. Michaelson, soprano; Mrs. Loren Staples, contralto; William J. Fenton, tenor; Fred Caro, bass, and Mrs. Putnam, pianist. Mrs. Frank Lusk had charge of the program. For the first artist-recital appeared Lauritz Melchior, tenor, who won his auditors with his big, well-controlled voice and finished interpretations. He pleased particularly with a Strauss group and his operatic selections.

Clara Clemens, assisted by members of Walter Hampden's company, presented Mark Twain's *Joan of Arc* in the auditorium. Local musicians assisting were Constance Duin and David Mattern, violinists; Mrs. Joseph Putnam, pianist; Mrs. Harley Bertsch, harpist, and Ethel Louise Knox. Mrs. Charlotte S. Hughes was program chairman. Through the courtesy of Mrs. Claude Hopkins, the St. Cecilia Society heard Thelma Frederiksen, pianist from Chicago. Mrs. Frank Lusk sang a group in French and one in English, with Mrs. Maurice Wetzel at the piano. Mrs. Walter Clark was in charge of the day.

The second artist-recital of the year was given on December 3 by Ruth Breton, violinist. Her program included a Vivaldi sonata, interesting Spanish suite by Joaquin Turina, and numbers by Mozart, Burleigh and Paganini. At the

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METROPOLITAN MUSICAL BUREAU  
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## BOSTON

## ABANDON WETTERLOW-WOLFSON COURSE

BOSTON—The Wetterlow-Wolfson course of concerts that were to be given at Symphony Hall on Monday evenings this season have come to an unhappy end. The series was cancelled before the recital that was to be given by Albert Spalding, January 3, and payment made to ticket holders refunding the amounts due them for the remaining concerts. There had already been presented in this series the Glasgow Choir; Ernst Dohnanyi, pianist, and Maria Kurenko, soprano. This outcome is to be regretted since there should be a public in Boston and its environs for a concert series at popular prices.

## JOHN CHARLES THOMAS IN OLD PLEASURES

John Charles Thomas, baritone, gave a recital, January 2, in Symphony Hall. Mr. Thomas renewed old pleasures in a program that included the Drinking Song from Thomas' Hamlet, to which he added a beautiful rendition of the aria, Eri Tu, from Verdi's The Masked Ball; and songs by Peri, Marx, Brahms, Ravel, Paulin, Bridge, Howells and Galloway. Mr. Thomas gave fresh proof that he is one of the finest living baritones—indeed, it is difficult to recall another voice of its kind of such natural richness and sensuous warmth. He sings, moreover, with the skill of the trained vocalist and with a fine regard for musical values. To these qualities he adds a dramatizing power, presumably gained at La Monnaie, the opera in Brussels where he has been singing for some time. He won a largely merited success and the audience insisted on many extra pieces. Mr. Thomas was ably assisted by Francis de Bourguignon, who also disclosed praiseworthy abilities in solo pieces from Chopin, Tschaikowsky and Wagner-Brassini.

## THE SYMPHONY ORCHESTRA

A notable feature of the current season took place at Symphony Hall, December 26, when Serge Koussevitsky conducted the Boston Symphony Orchestra in a popular program for the benefit of the Pension Fund. The Russian leader offered abundant proof that he is the logical contender for the post of "Pops" conductor left vacant by the unfortunate resignation of Agide Jacchia. Certainly he roused his large audience to a high pitch of enthusiasm through his spirited conducting of such pieces as Rossini's Overture to William Tell; Berlioz' arrangement of Weber's Invitation to the Dance; the Valse Triste of Sibelius, in a memorable reading; a waltz of Strauss, Voices of Spring, and, from Tschaikowsky, the entire Nut Cracker Suite and the ubiquitous 1812 Overture in which the orchestra was augmented by brass band recruited at the New England Conservatory by Louis Klopfel.

At the regular concerts of Friday afternoon and Saturday evening, December 31 and January 1, Wanda Landowska as soloist played two pieces upon the harpsichord—a charming Rondo of Mozart, which she played in her own inimitable fashion, and a Concerto of De Falla for harpsichord, flute, oboe, clarinet, violin and cello, especially written for her by the Spanish composer. Struggle as she would with this

piece, however, Mme. Landowska was unable to make it sound any better than it was, namely, a relatively labored composition, lacking distinction, although workmanlike enough, and quite unsuited to the harpsichord because of the more or less modern treatment of the composer's ideas. Mme. Landowska's personal success was deservedly notable, for she is indeed one of the greatest of contemporary artists.

Mr. Koussevitsky opened his program with three pieces of Scarlatti, skilfully arranged by Roland-Manuel, and, for stirring final number the savage and mysterious Sacre du Printemps of Stravinsky, which the Russian conductor and his orchestra played with thrilling virtuosity.

On January 4, the orchestra gave the second concert of its Tuesday afternoon series, Mr. Koussevitsky presenting a French program as follows: Berlioz' Overture to the Roman Carnival; Debussy's two nocturnes, Clouds and Festivals; Ravel's choreographic poem, La Valse and Cesar Franck's Symphony in D-minor.

## CHARLES NAEGELE PLEASES IN RECITAL

Charles Naegle, pianist, gave a recital January 5 at Jordan Hall. From the ancients this rising artist played two preludes and fugues from the Well-Tempered Clavichord of Bach and a group of harpsichord pieces by John Bull, Purcell, C. P. E. Bach, Handel and Aubert. Then came Chopin's sonata in B minor, and a final miscellany labeled Dwight Fiske, Marc Blitzstein, Balfour Gardiner and Strauss-Godowsky. Mr. Naegle renewed and strengthened the favorable impression that he has made in this city in previous seasons. Unlike many young pianists, he makes a commendable effort to give individual expression to the music in hand. To be sure, his imagination occasionally outstrips his present technical resource; but he errs on the right side, especially since his command of touch and tone is already of a highly serviceable nature. Mr. Naegle was warmly applauded by an appreciative audience.

J. C.

## Another New York Recital for Kreutzer

Another opportunity to hear Kreutzer will be given those music lovers who were not fortunate enough to hear him on the occasion of his American debut with the New York Philharmonic under Mengelberg, or in his first recital. His second piano recital will take place on Saturday afternoon, January 29, in Aeolian Hall, and the program will include a group of Brahms, the "Moonlight" sonata of Beethoven, Schumann's Carnival, and a group of Chopin. This is Mr. Kreutzer's first season in America. A Russian-born, he has toured extensively in Europe, and comes to this country, from Germany, where he has been concertizing with greatest enthusiasm. He is a remarkable musician in addition to his unusual ability as a pianist. His performance of the five piano concertos and the Choral Fantasy in the Beethoven Cycle given in Berlin with the Philharmonic Society was sufficient to prove his greatness as a master of his art.

## Washington Heights Musical Club Concerts

Ruth Kemper, violinist, assisted by Charles Haubiel, pianist, and Ruth Barrett, accompanist, gave a recital under the auspices of the Washington Heights Musical Club at Birchard Hall on January 13. She played a Handel sonata, a

group of smaller pieces, and, with Mr. Haubiel, the Cesar Franck sonata. Her excellent and vivid art was much enjoyed.

Miss Kemper appeared again, not as violinist, but as accompanist, on January 15 in a recital given by Lillian Ostrom, pianist, at the piano studio of Edward P. Mason. A varied program was given and enthusiastically applauded by members and guests of the Washington Heights Musical Club.

## Program at Gunther Music School

On January 8, a large audience gathered in the salons of the Gunther Music School to attend the program rendered by artist-pupils and members of the faculty. Elsie Kirchgessner, a talented young pianist, was heard in the Liszt Polonaise in E, the Brahms Intermezzo, op. 119, No. 3, the Ballade, op. 118, No. 3, Kreisler's Caprice Viennois, and Von Weber's Ronde Brillant and Perpetual Motion. She was enthusiastically recalled. Her playing was distinguished by its musicianship and its wholesome vitality. She has abundant poise, control and mastery, and proved conspicuously the soundness of her schooling.

Mr. Gunther's cello playing exhibited lovely qualities of sustained tone which had much of pathos and plaintive beauty. Milton Sharn, in his playing of the Paganini-Liszt La Campanella and the Jenson-Nieman Murmuring Zephyrs, displayed temperamental dash and a touch that was musical. Richard Ritzel's playing of Von Weber's Invitation to the Dance and Haydn's Finale from Sonata in D and the Schubert-Liszt Hark, Hark The Lark had much charm and individuality. Another young pianist who engaged the attention of the audience was David Orgain who gave a poetical reading of Rubinstein's Kammeroi Ostrow and revealed the grace, beauty and joyousness of Mozart in his interpretation of two movements of the C minor sonata.

## Leopold Again to Assist in Lecture Recitals

Ralph Leopold, American pianist and well known exponent of Wagner, will again assist Mrs. Edwin Franko Goldman in a new series of lectures on Wagner which will begin February 8 at the Hotel Madison. The compositions to be discussed are Rheingold, Die Walküre, Siegfried and Die Götterdamerung. Mrs. Goldman and Mr. Leopold recently finished a similar series at the Hotel Majestic.

## Max Jacobs' Studies Published by Ditson

Max Jacobs' Modern Scale Studies for Violin has been released from the press by the Oliver Ditson Company. The work is endorsed by Eddy Brown, Enesco, Hartmann, Heifetz, Huberman, Jacobson, Kochanski, Macmillen, Manen, Morini, Parlow, Piastro, Seidel, Spalding, Spiering and Tibiaud.

## Hadley to Conduct in Cincinnati

Dr. Henry Hadley will appear as guest-conductor with the Cincinnati Symphony Orchestra in Cincinnati on January 21-22. By request, the composer-conductor will include his symphony No. 3 in B minor. The other novelty will be Saint-Saëns' Carnaval des Animaux.

## THE DUDLEY BUCK SINGERS

What New York Thought of Their Debut Recital

Town Hall—January 11th

## N. Y. Times

## A Successful Debut—

Mr. Buck has done something novel, fresh and interesting in the recital field and has trained his voices to sing with the nicest feeling for expression and shading. The result was delightful.

## N. Y. Sun

This organization sang with considerable style. . . . These singers had a good grasp of dynamics and effective phrasing.



Originals of above and other press notices can be seen at manager's office—

Programs of Unordinary Diversity

## N. Y. Herald-Tribune

Dudley Buck's Singers Give Unusual Concert in Town Hall Debut

The performance itself gave considerable grounds for commendation, especially in unity and expressiveness.

## N. Y. Evening World

On the basis of its initial appearance, this new octet should prove a welcome addition to the city's vocal resources.

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 Jan. 11 Concert, Milwaukee, Wis.  
 Jan. 12 "Violetta" in "La Traviata"  
 Jan. 14 "Santuzza" in "Cavalleria Rusticana"

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## WHERE THEY ARE TO BE As Announced

ALSEN, ELSA  
 Jan. 13 to 29, Chicago, Ill.  
 Feb. 4, Boston, Mass.  
 Feb. 15, Baltimore, Md.  
 Feb. 24, Rochester, N. Y.  
 June 22-24, Cleveland, O.  
 ALTHOUSE, PAUL  
 Feb. 10, Philadelphia, Pa.  
 Feb. 12, Syracuse, N. Y.  
 Feb. 17, Philadelphia, Pa.  
 Feb. 19, Newark, N. J.  
 Mch. 10, Johnstown, Pa.  
 Apr. 1, State College, Pa.  
 Apr. 17, Boston, Mass.  
 AUSTRAL, FLORENCE  
 May 3, Springfield, Mass.  
 BAER, FREDERICK  
 Jan. 25, Bronx, N. Y.  
 Jan. 20, Berlin, Germany  
 BANNERMAN, JOYCE  
 Feb. 15, Boston, Mass.  
 Mch. 16, Milton, Mass.  
 BAUER, HAROLD  
 Jan. 21, Baltimore, Md.  
 Feb. 4, St. Louis, Mo.  
 Feb. 6, Chicago, Ill.  
 Feb. 7, Iowa City, Ia.  
 Feb. 8, Lincoln, Neb.  
 Feb. 20, Waterbury, Conn.  
 Feb. 25, Hanover, N. H.  
 Mch. 17, Dayton, O.  
 Mch. 24, St. Paul, Minn.  
 Mch. 24-25, Minneapolis, Minn.  
 Mch. 27, Chicago, Ill.  
 Apr. 14-15, Cleveland, O.  
 CADLE, GENEVE  
 Feb. 27, Chicago, Ill.  
 CHERNIAVSKY TRIO  
 Jan. 20, Toronto, Can.  
 Jan. 20, Owensboro, Ky.  
 Jan. 21, Simcoe, Ont.  
 Jan. 25, Owensboro, Ky.  
 Jan. 28, Abingdon, Va.  
 Jan. 31, Chapel Hill, N. C.  
 Mar. 1, Burlington, Iowa.  
 Mar. 2, Davenport, Iowa.  
 Mar. 3, Dubuque, Iowa.  
 Mar. 7, Iowa Falls, Iowa.  
 Mar. 8, Webster City, Iowa.  
 Mar. 10, Omaha, Neb.  
 Mar. 10, Indianapolis, Ind.  
 Mar. 11, Marion, Mo.  
 Mar. 13, St. Joseph, Mo.  
 Mar. 15, Emporia, Kan.  
 Mar. 18, Stillwater, Okla.  
 Mar. 21, Tulsa, Okla.  
 Mar. 23, Stephensville, Tex.  
 Mar. 24, Dallas, Tex.  
 Mar. 28, Georgetown, Tex.  
 Mar. 29, San Antonio, Tex.  
 Mar. 31, Douglas, Ariz.  
 Apr. 1, Tucson, Ariz.  
 Apr. 7, Redondo, Cal.  
 Apr. 8, Long Beach, Cal.  
 Apr. 11, Santa Paula, Cal.  
 Apr. 12, Los Angeles, Cal.  
 Apr. 18, Handford, Cal.  
 May 6, St. Louis, Mo.  
 CLAUSSEN, JULIA  
 Feb. 17, Philadelphia, Pa.  
 Mar. 10, St. Paul, Minn.  
 Mar. 11, Minneapolis, Minn.  
 CRAIG, MARY  
 Feb. 10, Philadelphia, Pa.  
 Feb. 10, 11, Harrisburg, Pa.  
 Mar. 12, Harrisburg, Pa.  
 CROOKS, RICHARD  
 Jan. 22, Atlanta, Ga.  
 Jan. 30, Chicago, Ill.  
 Feb. 8, Hamilton, Ont.  
 Feb. 24, Rochester, N. Y.  
 Mar. 18, Oxford, Ohio.  
 Mar. 22, Kansas City, Mo.  
 Mar. 24, Lawrence, Kans.  
 Apr. 7, St. Paul, Minn.  
 Apr. 8, Minneapolis, Minn.  
 Apr. 14, 16, Detroit, Mich.  
 May 2 to 7, Cincinnati, Ohio  
 DADMUND, ROYAL  
 Mch. 6, Detroit, Mich.  
 DAVIS, ERNEST  
 Jan. 25, Port Washington, I. L.  
 Jan. 28, New Gardens, I. L.  
 Jan. 31, Bergenfield, N. J.  
 Feb. 10 to 23, Seattle, Wash.  
 Mch. 14, Chicago, Ill.  
 Mar. 16, Chicago, Ill.  
 DILLING, MILDRED  
 Jan. 23, New Haven, Conn.  
 Mar. 9, Brooklyn, N. Y.  
 FARNAM, LYNNWOOD  
 Jan. 25, Pittsburgh, Pa.  
 FLONZALEY QUARTET  
 Jan. 20, Boston, Mass.  
 Jan. 21, Amherst, Mass.  
 Jan. 25, Rock Hill, S. C.  
 Jan. 26, Knoxville, Tenn.  
 Jan. 27, Asheville, N. C.  
 Jan. 29, Atlanta, Ga.  
 Jan. 30, Mobile, Ala.  
 Jan. 31, Tallahassee, Fla.  
 Feb. 1, Gainesville, Fla.  
 Feb. 3, Montevallo, Ala.  
 Feb. 6, Indianapolis, Ind.  
 Feb. 7, Milwaukee, Wis.  
 Feb. 15, Norton, Mass.  
 Feb. 16, Boston, Mass.  
 Feb. 17-18, West Hartford, Conn.  
 Feb. 19, New Haven, Conn.  
 Feb. 21, Westerly, R. I.  
 Feb. 23, Princeton, N. J.  
 Feb. 26, Boston, Mass.  
 Mar. 4, New Brunswick, N. J.  
 Mar. 5, Albany, N. Y.  
 Mar. 8, Wellesley, Mass.  
 Mar. 10, Boston, Mass.  
 Mar. 28, Kensington, England  
 Mar. 29, London  
 Mar. 30, Huddersfield  
 Mar. 31, Liverpool  
 Apr. 5, Paris, France  
 Apr. 7, Mulhouse, Germany  
 Apr. 8, Strasbourg, Germany  
 GABRILOWITSCH, OSSIP  
 Jan. 27, Salt Lake City, Utah  
 GIANNINI, DUSOLINA  
 Jan. 22, Washington, D. C.  
 Jan. 27, Charleston, W. Va.  
 Jan. 30, Milwaukee, Wis.  
 Feb. 1, Rockford, Ill.  
 GRAINGER, PERCY  
 Jan. 20, Easton, Pa.  
 Jan. 25, Montclair, N. J. (Aft.)  
 Jan. 27, Philadelphia, Pa.  
 Jan. 29, Cooperstown, N. Y.  
 Feb. 2, New Castle, Pa.  
 Feb. 3, New Castle, Pa.  
 Feb. 5, Boston, Mass.  
 Feb. 7, Concord, N. H.  
 Feb. 8, Orange, N. Y.  
 Feb. 11, New Brunswick, N. J.  
 Feb. 15, Asheville, N. C.  
 Feb. 17, Ashland, Ky.  
 Feb. 18, Charleston, W. Va.  
 Feb. 24, Lawrence, Kans.  
 Feb. 26, St. Louis, Mo.  
 Mar. 2-3, Winnipeg, Can.  
 Mar. 6, Duluth, Minn.  
 Mar. 9, Chicago, Ill.  
 Mar. 10, Cincinnati, Ohio.  
 Mar. 14, Danville, Ill.  
 Mar. 16, South Bend, Ind.  
 Mar. 21, Saint Mary-of-the-Woods, Ind.  
 Mar. 23-25, Urbana, Ill.  
 Mar. 29, Phoenix, Ariz.  
 Mar. 31, Los Angeles, Cal.  
 April 1, Los Angeles, Cal., and  
 Hollywood, Calif.  
 Apr. 1, Los Angeles, Cal.  
 Apr. 8, Santa Monica, Cal.  
 Apr. 11, Tucson, Ariz.  
 Apr. 15, San Francisco, Cal.  
 Apr. 18, Reno, Nev.  
 Apr. 20, Piedmont, Cal.  
 Apr. 21, Oakland, Cal.  
 Apr. 25, Portland, Ore.  
 Apr. 26, Aberdeen, Wash.  
 Apr. 27, Tacoma, Wash.  
 Apr. 29, Spokane, Wash.  
 Apr. 30, Pullman, Wash.  
 May 2, Spokane, Wash.  
 May 17, Middlebury, Vt.  
 HACKETT, ALICE  
 Feb. 15-16, Minneapolis, Minn.  
 HADLEY, HENRY  
 Jan. 21, 22, Cincinnati, O.  
 HEMPEL, FRIEDA  
 Jan. 20, Orlando, Fla.  
 Jan. 22, St. Petersburg, Fla.  
 HILLSSON, MARY  
 Jan. 20, Liverpool  
 Jan. 27, Eastbourne  
 Jan. 29, Hague  
 Jan. 30, Amsterdam  
 Jan. 31, Rotterdam  
 Feb. 2, Hague  
 Feb. 8, Brummen  
 Feb. 10, Hague  
 Feb. 17, Preston  
 Feb. 19, London  
 Feb. 24, Brighton  
 Feb. 26, London  
 Mar. 1, Edinburgh  
 Mar. 3, Glasgow  
 Mar. 7, Glasgow  
 Mar. 14, Croydon  
 Mar. 17, Bath  
 Mar. 31, London  
 Apr. 1, Vienna  
 HUTCHESON, ERNEST  
 Jan. 23, St. Petersburg, Fla.  
 Jan. 25, Tampa, Fla.  
 Jan. 28, Miami, Fla.  
 Feb. 18, Williamsport, Pa.  
 Mar. 13, Chicago, Ill.  
 JACOBSEN, SASCHA  
 Jan. 21, Sherman, Tex.  
 JOHNSTON, ROSAMOND, and  
 GORDON, TAYLOR  
 Mch. 14, Los Angeles, Cal.  
 MARIANNE KNEISEL  
 QUARTET  
 Feb. 9, Chicago, Ill.  
 Feb. 24, Boston, Mass.  
 KRAFT, ARTHUR  
 Jan. 20, Chillicothe, Ohio  
 Jan. 21, Newark, Ohio  
 Jan. 22, New Concord, Ohio  
 Jan. 23, Akron, Ohio  
 Jan. 24, Marion, Ohio  
 Jan. 25, Grand Rapids, Mich.  
 Jan. 26, Fl. Wayne, Ind.  
 Jan. 27, Sturgis, Mich.  
 Jan. 28, Coldwater, Mich.  
 Jan. 29, Muskegon, Mich.  
 Jan. 30, Chicago, Ill.  
 Jan. 31, Marion, Ind.  
 KUHENKO, MARIA  
 Jan. 20, Lexington, Ky.  
 LAWRENCE, LUCILLE  
 Feb. 8, Richmond, Va.  
 Feb. 10, South Bend, Ind.  
 LAWRENCE HARP QUINTET  
 Apr. 21, Milford, Conn.  
 LENT, SYLVIA  
 Jan. 21, Greensburg, Pa.  
 Jan. 28, Baltimore, Md.  
 Mar. 1, Chambersburg, Pa.  
 Mar. 27, Philadelphia, Pa.  
 LESLIE, GRACE  
 Jan. 26, Durham, N. H.  
 LETZ QUARTET  
 Feb. 11, New Concord, O.  
 LEVITZKI, MISCHA  
 Jan. 1, Pittsburgh, Pa.  
 Jan. 26, Chicago, Ill.  
 Jan. 27, Louisville, Ky.  
 LIEBLING, GEORGE  
 Jan. 31, Dickinson, N. D.  
 Feb. 2, Mayville, N. D.  
 Feb. 4, St. Peter, Minn.  
 Feb. 8, Deadwood, S. D.  
 Feb. 10, Spearfish, S. D.  
 Feb. 16, Yankton, S. D.  
 Feb. 16, Springfield, S. D.  
 Feb. 21, Leavenworth, Kans.  
 Mar. 2, Menominee, Wis.  
 Mar. 8, Carroll, Ill.  
 Mar. 10, Rockford, Ill.  
 Mar. 21, Mankato, Minn.  
 LULL, BARBARA  
 Feb. 2, Chicago, Ill.  
 Feb. 6, St. Louis, Mo.  
 Feb. 20, Boston, Mass.  
 Mar. 19, Buffalo, N. Y.  
 MACMILLAN, FRANCIS  
 Jan. 24, Mt. Vernon, Ohio  
 Jan. 31, Denton, Tex.  
 Feb. 1, Dallas, Tex.  
 Feb. 2, Ft. Worth, Tex.  
 Feb. 4, Houston, Tex.  
 Feb. 9, Emporia, Kans.  
 Feb. 9, Columbia, Mo.  
 Feb. 10, Fayette, Mo.  
 Feb. 13, Duluth, Minn.  
 Feb. 18, Athens, Ohio.  
 Mar. 6, Syracuse, N. Y.  
 Mar. 18, Lock Haven, Pa.  
 Mar. 31, Chillicothe, O.  
 MAIER, GUY—PATTISON,  
 LEE  
 Jan. 20, San Jose, Cal.  
 Jan. 22, San Francisco, Cal.  
 Jan. 25, Berkeley, Cal.  
 Jan. 27, Pasadena, Cal.  
 Feb. 1, Redlands, Cal.  
 MEISLER, KATHRYN  
 Apr. 17, Salem, Mass.  
 May. 2, Springfield, Mass.  
 May. 4, Newark, N. J.  
 MIDDLETON, ARTHUR  
 Feb. 4, Rochester, N. Y.  
 Mar. 10, Johnstown, Pa.  
 Mar. 29, Paterson, N. J.  
 Mar. 8, Topeka, Kan.  
 MILLER, MARIE  
 Jan. 23, Briarcliff, N. Y.  
 Feb. 13, Chicago, Ill.

MORTIMER, MYRA  
 Feb. 4, Boston, Mass.  
 MURPHY, LAMBERT  
 Feb. 21, Chicago, Ill.  
 Mar. 16, Pittsburgh, Pa.  
 Apr. 1, Los Angeles, Cal.  
 Apr. 23, Stockton, Cal.  
 NAEGELE, CHARLES  
 Jan. 22, Cooperstown, N. Y.  
 NEW YORK STRING  
 QUARTET  
 Jan. 23 to 31, Palm Beach, Fla.  
 Feb. 7, Spartanburg, S. C.  
 Mar. 7, Bryn Mawr, Pa.  
 Mar. 15, Charleston, W. Va.  
 Mar. 16, Granville, Ohio.  
 Mar. 18, Scarsdale, N. Y.  
 Mar. 21, Buffalo, N. Y.  
 Mar. 24, Pittsburgh, Pa.  
 Mar. 25, Goshen, Ind.  
 Mar. 28, Springfield, Ill.  
 Mar. 29, St. Louis, Mo.  
 Mar. 30, Alton, Mo.  
 Mar. 31, Omaha, Neb.  
 Apr. 4, Lincoln, Neb.  
 Apr. 6, Denver, Colo.  
 Apr. 10, Pasadena, Cal.  
 Apr. 16, San Francisco, Cal.  
 Apr. 20, Salt Lake City, Utah.  
 NEY, ELLY  
 Jan. 21, Birmingham, Wash.  
 Jan. 26, Eugene, Ore.  
 Jan. 31, Long Beach, Cal.  
 Feb. 4, Los Angeles, Cal.  
 Feb. 7, San Diego, Cal.  
 Feb. 11, Redlands, Cal.  
 Feb. 21, Lexington, Ky.  
 Feb. 25, Evansville, Ind.  
 Mar. 1, Fredonia, N. Y.  
 Mar. 4, Ottawa, Canada.  
 Mar. 16, Bridgeport, Conn.  
 Mar. 18, Bloomsburg, Pa.  
 Mar. 21, Chicago, Ill.  
 Mar. 22, Orlando, Fla.  
 Mar. 23, St. Petersburg, Fla.  
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 Mar. 29, Paterson, N. J.  
 Mar. 8, Topeka, Kan.  
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 Jan. 23, Briarcliff, N. Y.  
 Feb. 13, Chicago, Ill.

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 MURPHY, LAMBERT  
 Feb. 21, Chicago, Ill.  
 Mar. 16, Pittsburgh, Pa.  
 Apr. 1, Los Angeles, Cal.  
 Apr. 23, Stockton, Cal.  
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 Jan. 22, Cooperstown, N. Y.  
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 Mar. 15, Charleston, W. Va.  
 Mar. 16, Granville, Ohio.  
 Mar. 18, Scarsdale, N. Y.  
 Mar. 21, Buffalo, N. Y.  
 Mar. 24, Pittsburgh, Pa.  
 Mar. 25, Goshen, Ind.  
 Mar. 28, Springfield, Ill.  
 Mar. 29, St. Louis, Mo.  
 Mar. 30, Alton, Mo.  
 Mar. 31, Omaha, Neb.  
 Apr. 4, Lincoln, Neb.  
 Apr. 6, Denver, Colo.  
 Apr. 10, Pasadena, Cal.  
 Apr. 16, San Francisco, Cal.  
 Apr. 20, Salt Lake City, Utah.  
 NEY, ELLY  
 Jan. 23, Birmingham, Wash.  
 Jan. 26, Eugene, Ore.  
 Jan. 31, Long Beach, Cal.  
 Feb. 4, Los Angeles, Cal.  
 Feb. 7, San Diego, Cal.  
 Feb. 11, Redlands, Cal.  
 Feb. 21, Lexington, Ky.  
 Feb. 25, Evansville, Ind.  
 Mar. 1, Fredonia, N. Y.  
 Mar. 4, Ottawa, Canada.  
 Mar. 16, Bridgeport, Conn.  
 Mar. 18, Bloomsburg, Pa.  
 Mar. 21, Chicago, Ill.  
 Mar. 22, Orlando, Fla.  
 Mar. 23, St. Petersburg, Fla.  
 Mar. 24, Coral Gables, Fla.  
 Mar. 25, Palm Beach, Fla.

SALZEDO, CARLOS  
 Jan. 20, Springfield, Mo.  
 Jan. 23, Boston, Mass.  
 Feb. 2, Norton, Mass.  
 Feb. 15, Painesville, O.  
 SALZEDO HARP ENSEMBLE  
 Feb. 8, Richmond, Va.  
 Feb. 10, South Bend, Ind.  
 Feb. 11, Normal, Ill.  
 SIMMONDS, BRUCE  
 Jan. 22, Lakeville, Conn.  
 Jan. 16, New Haven, Conn.  
 Feb. 23, Stamford, Conn.  
 Mar. 9, New Haven, Conn.  
 SMITH, ETHELYNDE  
 Jan. 21, Staunton, Va.  
 Jan. 22, Waynesboro, Va.  
 Jan. 26, Holly Springs, Miss.  
 Mar. 1, Belfast, Me.  
 STRATTON, CHARLES  
 Feb. 24, Hagerstown, Md.  
 Feb. 25, Winchester, Va.  
 SUNDELIUS, MARIE  
 Jan. 23, New Haven, Conn.  
 Feb. 13, New Britain, Conn.  
 Feb. 15, Springfield, Mass.  
 Feb. 19, Newark, N. J.  
 May 1-7, Cincinnati, O.  
 May 10, 11, Harrisburg, Pa.  
 SZIGETI, JOSEPH  
 Jan. 20, Sioux City, Ia.  
 Jan. 21, Grinnell, Ia.  
 Jan. 23, Indianapolis, Ind.  
 Jan. 25, 28, 29, Chicago, Ill.  
 Feb. 10-11, Cleveland, O.  
 Feb. 15, Oberlin, O.  
 Feb. 16, Kent, O.  
 Feb. 20, Philadelphia, Pa.  
 Feb. 22, Montreal, Can.  
 TELVA, MARION  
 May 2 to 7, Cincinnati, O.  
 THOMAS, JOHN CHARLES  
 Jan. 23, Philadelphia, Pa.  
 Jan. 27, Baltimore, Md.  
 Jan. 30, Springfield, Mass.  
 Feb. 3, Rochester, N. Y.  
 Feb. 6, Philadelphia, Pa.  
 Feb. 17, Palm Beach, Fla.  
 Mar. 5, Atlantic City, N. J.  
 Mar. 26, Brooklyn, N. Y.  
 TIPICA ORCHESTRA  
 Feb. 16, Los Angeles, Cal.  
 VAN DER VEER, NEVADA  
 Jan. 20, St. Paul, Minn.  
 Jan. 21, Minneapolis, Minn.  
 Jan. 31, New Orleans, La.  
 Apr. 14-16, Detroit, Mich.  
 May 2 to 7, Cincinnati, O.  
 May 10-12, Harrisburg, Pa.  
 VREELAND, JEANNETTE  
 Jan. 20, St. Paul, Minn.  
 Jan. 21, Indianapolis, Ind.  
 Feb. 1, Amarillo, Tex.  
 Feb. 20, Los Angeles, Cal.  
 Feb. 21, Pasadena, Cal.  
 Mar. 4, San Francisco, Cal.  
 Mar. 8, Pocatello, Ida.  
 Mar. 13, Detroit, Mich.  
 WARREN, OLGA  
 Feb. 24, Danbury, Conn.

**Schalk to Conduct Mozart at Paris Opera**  
 PARIS.—The influx of Austrian artists into the Paris Opéra which started with the engagement of Marie Guthe-Schoder as stage director for the production of *Der Rosenkavalier*, will have a sequel when Franz Schalk conducts a number of Mozart operas at that house in February. Schalk, who was decorated with the Légion d'Honneur when he directed the Vienna Opera's Paris Mozart season two years ago, has just accepted the invitation of the French government.

**Rhoda Mintz Pupils in Mid-Season Recital**  
 Rhoda Mintz, teacher of singing, will present six pupils in the mid-season recital at her New York studios in her series of studio and radio recitals. Among those taking part will be Anna McCourt, Gaby Raquelle, Beatrice Proop, and Lillian Flosbach, sopranos; Milton Yokeman, tenor, and Jerome Noto, baritone.

**Boston to Hear Norena**  
 Eide Norena, Chicago Opera soprano, who recently created the role of Claris in the world premier of Cadman's opera, *A Witch of Salem*, will accompany the organization to Boston, January 31, then engage in a spring recital tour under the direction of Lee Keedick.

**Carl V. Lachmund**  
 Pianist, Pedagogue  
*Liszt Traditions*—Mr. Lachmund being the only American pupil to whom Liszt gave a Testimonial Letter.  
*Original Handculture Course*—A shorter way to Technic.  
 Steinway Hall—New York  
 Write for Interview



CONCERT MANAGEMENT ARTHUR JUDSON has  
the honor to announce that CECILIA HANSEN will be  
under its exclusive direction for the season 1927-28



ADDRESS:

Steinway Bldg.  
New York

Packard Bldg.  
Philadelphia

## NEW YORK CONCERTS

JANUARY 10

Socrate Barozzi

A violinist of rare worth, who made his American debut here several years ago, returned to the New York concert platform on January 10 and won the plaudits of a large audience. His name is Socrate Barozzi and one imagines that it is a name that will be known far and wide in time, unless some adverse circumstances hinder. Barozzi has a style that is extraordinarily brilliant. He has a tone that is always appealing, penetrating, strong and sweet at the same time. His musical utterance is passionate, vivid, scintillating, yet he never permits himself exaggerations, but plays with restraint and dignity. His program shows

## MUSIC IN EUROPE

Hear Mathay, Hunt, MacDonald Smith, Field, Cortot, Landowska, Bodenauer, Lubimova, Feherczi and Brancinoff, Gregorian at Quart Abbey, Wagner at Bayreuth, Grand Opera in Paris, Munich, Salzburg, Vienna. The thrill of travel, the inspiration of art, the superb leadership of Dr. Leroy B. Campbell.

ALL IN ONE SUMMER—June 18 to September 5.

INTERCOLLEGiate TOURS

Park Square Building

Boston, Mass.

GENEVE CADLE  
Soprano

CONCERTS—RECITALS—ORATORIO

Exclusive Management: Annie Friedberg, Fisk Bldg., New York

## JACOB EISENBERG PIANO STUDIOS

97 Central Park West, New York

LECTURER—AUTHOR OF

Telephone Endicott 5771

Weight and Relaxation in Piano Playing—The New Hanon—Numerous Articles on "Natural Procedures in Piano Playing" which appeared in Musician—Musical West—Etude—Musical Observer—Musical Courier—Singing—Music and Musicians.

BERNARD CARMEL, Assisting Instructor

Mr. Eisenberg's work has been endorsed by such artists as Bachus, Braislowsky, Carreras, De Pachmann, Casella, Friedman, Giesecking, Levitzki, Novae, Schnitzer, Shattuck and many others.

Baldwin Piano Used



## SUMMER STUDY IN PARIS

June 15th until Sept. 15th

Claude Warford

Teacher of Singing

For terms and information, address  
Secretary to Claude Warford, 4 West 40th St., New York City

Vassar College, and it is safe to predict that it will soon be familiar to every part of our country. The members of it, eight in number, are: Millicent Robinson, Alma Milstead, Adelaide de Loca, Georgia Graves, Bordman Sanchez, Henry Moeller, Frank Forbes and Leslie Arnold. One of the features of the Town Hall program was The Evolution of The Star Spangled Banner, a most interesting historical arrangement of its three known forms, from the original Anacreontic Song to the present familiar reading. Other parts of the program included pieces by Webb, Barberini, Mozart, Holst, Franck, Brahms, Tenejew, Greaves, Boyce and Handel. Some of these pieces were sung by the entire ensemble, some by single voices or several voices together. Sometimes the singing was a capella, sometimes accompanied. The impression of the stage setting and action or grouping of the singers is as if friends—amateurs—were gathered together by accident at a social affair and sang for pleasure. There was a time (if historical reports are not distorted) when such things were in fact. One is impressed, on seeing and hearing the Dudley Buck Singers, with a feeling of sadness and regret that those good old times have passed. The singing, in the old times, was no doubt very bad. It is so described by commentators. But the spirit was right and it is a pity it is gone. The Dudley Buck Singers have revived the spirit—or a first rate imitation of it—and have made the result highly artistic, professional, with notably fine ensemble effects, interpretations that are at all times remarkable for their musicianly qualities and genuine feeling, excellent diction. Best of all, the singers have individually pleasing voices and have learned to blend them effectively. Mr. Buck has done something original and worth while and he and his singers well deserved the hearty applause with which their efforts were received.

## Mischa Levitzki

A Beethoven program was Mischa Levitzky's offering at Carnegie Hall, to the current honors in memory of that composer.

The Levitzki art was at its finest in music that makes a particularly poignant appeal to his line of musical thought, and to his oft expressed artistic preferences. He laid bare in a sincere, lofty, and convincing manner the structural genius, the elevated intellect, and the emotional sublimation of the greatest of all writers in the sonata form. Levitzki's tone, technic, and interpretative qualities are suited ideally to such an exposition.

A large audience remained throughout the recital, and applauded with growing enthusiasm, after each movement of the sonatas, opus 53, (Waldstein) opus 101, opus 27, No. 2 (Moonlight) and opus 57 (appassionata).

## Garland and Johnson

On January 11, at Chickering Hall, Isabel Garland, reader, and Hardesty Johnson, tenor, gave a joint program which they called A Recital of Poetry and Song. The young artists were presented and introduced by Hamlin Garland, who is Miss Garland's father. Miss Garland read a poem and Mr. Johnson capped it at once with an appropriate song. Thus the second group, Songs of the Sea, was made up as follows: The Turn of the Tide (poem) by John Masefield, Blow the Man Down (song) by Richard Terry, The West Wind (poem) by John Masefield, Shenandoah (song) by Richard Terry, Cape Horn Gospel (poem) by John Masefield, and Bound for the Rio Grande (song) by Richard Terry. The first group consisted of folk songs, the most successful of which was the Lass of Richmond Hill. The third group consisted of Songs of Romance and the final one of American Songs of the Early Sixties, in which three of Mr. Garland's own poems, David and His Violin, Midnight Snows, and Minstrels of the Middle Border, were followed respectively by Maggie, Are Ye Sleepin', arranged by Hardesty Johnson; When You and I Were Young, by Butterfield, and The Pirate's Serenade, by J. Thompson.

It was a very charming entertainment. Miss Garland is a very pleasant figure indeed to view upon the stage and reads with a delightfully modulated voice and the best of

(Continued on Page 23)

## Church of the Holy Communion

Sixth Avenue and 20th Street, New York

Four Bach Organ Recitals

by

LYNNWOOD FARNAM

Presenting the entire forty-five Choral-preludes of the collection known as the "Orgelbuechlein" ("Little Organ Book")

Mondays in February at 8:15 P.M.

"The Orgelbuechlein is the key to the understanding of Bach's music as a whole."  
—Schweitzer.



# FENYVES

## HUNGARIAN PIANIST

"Hungarian Pianist gives diversified and entertaining program. The crux of the Chopin piece is the March Funébre. Mr. Fenyves played it as one who heard the footfall of Death in the corridor and yet knew it for that of a friend. There was nothing declamatory, nothing imposing or vast in his conception, but it had the dignity of reserve."

*The New York Times.*

"Fenyves plays the piano with three distinct and marked traits. These traits are sanity, clarity, and a great deal of originality. Gabriel Fenyves has in addition to these three marked traits mentioned above a decided touch for poetry, and delicacy in his playing."

*Theodore Stearns, Morning Telegraph.*

"Mr. Fenyves showed marked ability. The Albeniz group spoke well for the pianist's ability for expression and nuance, as well as his technical skill."

*F. D. Perkins, New York Herald Tribune.*

January 7, 1927  
THE BALDWIN PIANO CO.,  
New York City.

*Gentlemen:*—The Baldwin piano is a glorious masterpiece. Its tone offers the performer the possibilities of unlimited beauty. It is a marvelous tone-kaleidoscope. There is not a colour of tone you would not find in the Baldwin, from the most sonorous basses to the most beautiful singing and ringing treble; from the orchestra-like thunderous fortés to the most exquisite pianissimos. The tone of such beauty gives an inspiration to every performer.

Its sensitiveness and response, its carrying power and lightness of touch, its evenness, volume and delicacy is the reason why I enjoy to play the Baldwin more than any other piano.

I am really very grateful to you that you furnished me with such a wonderful instrument.

Sincerely yours  
GABRIEL FENYVES

**"A PIANIST OF SINCERE PURPOSE."**

*W. J. Henderson, The New York Sun.*

"An earnest performer. He gave particular pleasure to his numerous hearers yesterday in the Hungarian pieces."

*Pitts Sanborn, The New York Telegram.*

## SOLOIST WITH THE Minneapolis Symphony Orchestra

### VERY BEAUTIFUL, VERY MUSICAL, VERY SATISFYING

"A combination orchestra concert and piano recital pleased the audience Sunday afternoon. Gabriel Fenyves as the soloist, was compelled to add several extra pieces to the program number: Mozart's concerto in D minor. His rendering of the Mozart concerto was exquisite in the finely chiseled outlines, in the delicacy of its color scheme, in the beauty of phrase, that lost nothing of firmness the more suggestive they became in subtlety of musical nuance. This was the kind of interpretation, through which we are enabled to penetrate deeply and sympathetically into the inner recess of the composer's meaning. Mr. Fenyves is always a colorist and he can pass from shade to shade impressing the conviction that what he is doing is the right thing to do. It was a very beautiful, very musical and very satisfying performance that was continued in his encores."

*Dr. James Davies, Minneapolis Tribune.*

### TRUE PADEREWSKIAN EXPRESSION

"Mr. Fenyves in his appearance in the concerto for piano and orchestra in D minor, by Mozart, gave once more a splendid account of his musicianship. His clear-cut runs were executed with true Paderewskian expression; his reserve power and precision of attack were always apparent. His playing of the well-beloved Romanza was notably fine. For encore numbers he played the 12th Hungarian Rhapsody, Liszt; Sevillana, Albeniz; and a Chopin 'Ecossaise.'

*Southworth Alden, Minneapolis Daily Star.*

### MOST MATURE AND FINISHED

*Symphony Offers Charming Program—Fenyves Pleases as Soloist*

"Gabriel Fenyves, the soloist, did himself all honor in the interpretation of the Mozart piano concerto in D minor. Through the love of the artist for his task, Mr. Fenyves held the interest of his audience throughout—thanks also to the sympathetic accompaniment and Mr. Verbrugghen and the orchestra. It was Mr. Fenyves' most mature and finished effort. His love for delicate and miniature effects was well contrasted through forceful and poignant utterances. His first extra number, Liszt's Twelfth Rhapsody, was splendidly performed, as also was the 'Sevillana' by Albeniz. As a last number he played the 'Ecossaise' by Chopin."

*Dr. Victor Nilsson, Minneapolis Journal.*

## CHICAGO RECITAL: SUNDAY AFTERNOON, APRIL 10th *Playhouse*

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## ARTISTS EVERYWHERE

**Paul Althouse** returns again to Boston to appear as soloist with that notable musical organization the Boston Handel and Haydn Society in a performance of Saint-Saëns' *Samson et Dalila* in concert form, in Symphony Hall on Easter Sunday afternoon. Prior to this appearance the tenor appears in recital again at State College, Pa., for the second time within a year.

**Florence Austral**, who was heard at the Evanston Festival in 1926, has been engaged again for this season, especially to sing (on May 26) the soprano part in the Sea Symphony by Vaughan Williams, with the Chicago Symphony Orchestra, Frederick Stock conducting.

**Katherine Bacon** begins her series of seven Beethoven Sonata Evenings, given on successive Mondays, at Steinway Hall, January 24, when she will play the first five sonatas, including *Les Adieux*. All thirty-two sonatas will be performed during the series.

**Martha Baird**, who gave a recital in New York on January 12, is a native of California who has been living and playing in Europe during the past four years. England, France and Holland are some of the foreign countries where she has been warmly welcomed. Miss Baird is no stranger to the American public, having been heard with the Detroit Orchestra under Ossip Gabrilowitsch and the Boston Symphony Orchestra under Pierre Monteux. Immediately after her recital the pianist was scheduled to sail for England to continue her concert engagements, which include a tour of Great Britain in the International Celebrity concerts.

**Frederic Baer** was re-engaged by the Worcester, Mass., Oratorio Society for the Messiah on December 29. Bridgeport, Conn., Orange, N. J., Scranton, Pa., and Elizabeth, N. J., also heard the baritone during the holiday season.

**Ellen Ballon**, pianist, sailed the middle of this month from St. Johns, N. B., for a spring tour of the European music centers. Her opening recital is scheduled for Vienna. She will devote next season to concerts in the United States and Canada.

**Ernesto Berumen** will give two recitals at the La Forge-Berumen Studios in New York on January 21 and 25, when he will present modern music from Spain, including works by de Falla, Turina, Albeniz and Granados. Mr. Berumen also will appear at the Art Club of New York on January 27, and the following day he plays at Rockville Centre, Long Island. The pianist's Aeolian Hall recital takes place on Sunday evening, February 20, when he again will be heard in a program of Spanish compositions.

**The Dudley Buck Singers**, a new vocal ensemble of eight voices, made a successful New York audience at Town Hall on January 11. Dudley Buck and M. H. Hanson conceived the idea and Dudley Buck created this group. Preceding the New York debut these singers were engaged by the Congressional Library at Washington, D. C., for January 4; Columbia University, Teachers College for January 7, and Vassar College for January 8. John Wanamaker, through Dr. Alexander Russel issued special invitations for a private recital by these singers on the evening of January 6.

**Alfred Cortot**, French pianist, concluded his American tour with a farewell New York recital on January 5 at Aeolian Hall. The day following he played in Rochester and on January 8, he sailed for France. His tour this season included orchestral appearances with the New York Symphony, New York Philharmonic, and Boston Symphony Orchestras, and two concerts in Havana. Mr. Cortot will not be in this country during the season 1927-28.

**Richard Crooks** made three New York appearances recently—again this season at the Bagby Musicales, on Monday morning, January 3; over WJZ for the Maxwell Hour, on January 5, and a private engagement on January 8.

**Edna Bishop Daniel**, vocal teacher of Washington, D. C., invites young people interested in the study of the vocal mechanism in voice production to attend her vocal theory class on Thursday evenings, which formerly was open only to her own students. Mrs. Daniel states that this class is in no way a vocal lesson. "Vocal method," said the pedagogue, "is not touched upon. It is an up-to-date subject that in no way interferes with the work of other teachers, but it aims to make the vocal student approach his song-world with a better and more intelligent understanding of the construction of the vocal organ and is functioning in voice production."

**Grace Demms**, soprano, was well received when she appeared recently in concert in New Rochelle, N. Y. January 25 she is booked to sing at Mountain Lakes, N. J.

**Gladys Doctor**, mezzo soprano, a pupil of Walter Green, gave a joint recital with Mr. Greene at the Bowery Mission on January 4. Kathrynne Owens was the accompanist.

**Walter Edelstein**, violinist, gave the third recital in the alumni series at the Institute of Musical Art on January 7. On his program was a Caprice Fantastique by Lillian Fuchs, also a graduate of the Institute.

**Ossip Gabrilowitsch** opens his Pacific Coast tour on January 24 in Denver, Colo., and thereafter plays Salt Lake City, Portland, Seattle, Santa Barbara, Los Angeles, San Diego, Oakland, San Francisco and Claremont. The pianist's only New York recital this season took place at Town Hall on January 9.

**Hilda Grace Gelling**'s artist-pupil, Jeanne LeVinus, sang over WPCW, New York, on December 26. Miss LeVinus opened her program with an appropriate Christmas selection, Following the Star, by John Prindle Scott, and then was heard in numbers by Martin Shaw, Stanley Dickson, Vanderpoel and George Roberts. By special request of the broadcasting company she added the Old English favorites, Drink to Me Only With Thine Eyes and In the Gloaming. Miss LeVinus recently has been engaged as soloist at the Fordham Manor Reformed Church, New York City.

**Dusolina Giannini**, who returned recently from a European tour, began her American season with two appearances as soloist with the New York Symphony Orchestra. After filling engagements in Brockton, Mass., Detroit, Mich., and Washington, she will return for her only New York recital in Carnegie Hall on January 25. After that she will leave for a coast to coast tour which will keep her busy until the first of May.

**Katherine Goodson** left London immediately after Christmas for the continent. There she is appearing with

orchestra under Fritz Busch in Berlin, where she will play the Brahms D minor concerto, and in Dresden at the Beethoven Festival where she will play the Emperor concerto. She will play at several other symphony concerts including Breslau and Dortmund, Budapest and Vienna. She was invited by the Budapest Philharmonic Society to play for them this season, but the date could not be arranged so it has been postponed until next year.

**Anna Graham Harris** is to sing on the evening of January 24 over radio station, WJZ, with Henry Hadley's Philharmonic Orchestra.

**The Holland Trio**, in most becoming festal Dutch costumes, recently presented the vocal features at the home of Albert Spalding, violinist, receiving much praise for their artistic ensemble from such notabilities as Merö, Gauthier, Walter Damrosch, Leopold Auer, Orloff, Salmond, and others.

**Robert Imandt**, violinist, spent the holidays with his family in Florida and filling concert engagements. He returned to New York for a short period before starting on his western tour.

**Otto Klemperer** will conduct the second concert of the International Composers' Guild season on Sunday evening, January 30, at Aeolian Hall. This will be Mr. Klemperer's first appearance as a conductor of chamber music in America.

**Sergei Klibansky** has received a letter from James E. Blankenship, of Roanoke, Va., thanking him for his three days' session of master classes in that city early in December. "Everybody is most enthusiastic," "Just wonderful what you accomplish," "What you really did, counted," "Your thorough knowledge and magnetic personality, unbounded enthusiasm and sympathetic understanding"—these are a few comments from his letter.

**May Korb**, lyric coloratura soprano, is booked for twenty-five opera performances this season as Gretel with the Hansel and Gretel Opera Company. Other engagements include appearances at the Bangor and Portland festivals and recitals in Pennsylvania and New Jersey. She was soloist at the vocal and instrumental concert given recently in Easton, Pa., under the auspices of Concordia Maennerchor, following which one of the critics stated: "Miss Korb, who possesses an admirable voice, caught the hearts of all, and their admiration, by the way she sang solos in Italian, English, French and German and was compelled to respond to several encores." Robert Kramer also scored a success as director of this concert.

**Phyllis Kraeuter**, young cellist of this city, who recently won the prize of the Walter W. Naumberg Musical Foundation, gave a delightful and artistic recital on January 6 at Town Hall. Her program consisted of several pieces of the lighter order, also Saint-Saëns' concerto in A minor and Jeral's Piece de Concert, all of which were delightfully interpreted.

**Mischa Levitzki** began his winter tour with a recital in Boston on January 8 and in Washington the next day, returning for his Carnegie Hall recital on January 11. He left immediately afterwards for his second tour of the season, appearing during January in Toledo, Detroit, Des Moines, Chicago, Pittsburgh, and Louisville.

**Mary Lewis** has been engaged for the Children's Matinee at the Evanson Festival on May 28.

**Guy Maier and Lee Pattison** begin their winter tour with a recital in Astoria, Oregon. This will be followed by a Pacific Coast tour including appearances in Moscow, Tacoma, Los Angeles, San Francisco, San Rafael, San Jose, Berkeley, Pasadena and Redlands. They are making their third consecutive tour of the Pacific coast.

**Manhattan Double Quartet**, Mme. Zeta V. Wood, soprano, and Arthur Singer, pianist, gave a program of All-American music for the Belle Rose Woman's Club. The Manhattan Double Quartet is now under the management of Ernest Briggs, Inc.

**Kathryn Meisle**, contralto, and **Nicolai Orloff**, Russian pianist, were engaged for the private musicale given at the residence of Mrs. Reginald de Koven in New York on January 6.

**Frederick Millar** was the center of interest at the annual performance of the Messiah by the Philadelphia Choral Society on January 6, as this solo work marked his Philadelphia debut. "His voice showed great range and power, with unusual flexibility and technic," said the Public Ledger.

**Maria Mueller**, Metropolitan Opera prima donna, who rejoins the company for her annual season this week, has already achieved notable success in her concert appearances this season. Her appearance at the Biltmore Musicale has already been reported here. She won even greater success as soloist at the Bagby Musicales. She sang the Ritora Vincitor aria from Aida and a number of songs, the audience applauding her to the echo and insisting upon encores.

**Charles Naegle** has a comprehensive schedule during early January, including appearances in Boston, Portland, New York, Washington, Groton, and Cooperstown.

**The National Opera Club** of America announces a benefit recital by Arcadi Birkenholz, violin; Leslie Frick, mezzo-soprano, and Alexander Brachocki, piano, at Town Hall, on the evening of January 31; the proceeds will be used to aid in the operatic voice prize contest now being conducted by the Opera Club, in conjunction with the National Federation of Music Clubs. These three young American musicians were chosen for this benefit because they represent our gifted native artists. Among the patrons are: Frank Damrosch, Mrs. Edgar Stillman Kelley, Jeanne Gordon, Baroness von Klemmer, Frances Alda, Mr. and Mrs. Charles Henry Meltzer, Mana-Zucca, Charlotte Lund, Carolyn Beebe, Enrica Clay Dillon, Franklin Patterson, C. M. Tremaine, Etta Hamilton Morris, Rosalie Hettler Klein, Mary Allen, 59 W. 70th Street, New York City, has charge of tickets.

**Guimara Novaes**, whose Aeolian Hall recital for January 11 was postponed, will give a New York recital later in the season, the exact date to be announced shortly.

**Katherine Palmer** recently sang for the Choral Society of the Metropolitan Life Insurance Company in New York and met with her usual success.

**Vladimir Resnikoff**, who gave his second violin recital of the season in Town Hall, New York, on January 17, is now a resident of New York City, having severed his connection with the Eastman Conservatory of Music. The splendid impression created by Mr. Resnikoff at his first recital insured his auditors of an evening of unusual plea-

sure at his second concert, for which he arranged an especially attractive program.

**Carlos Salzedo** will be soloist with the Boston Philharmonic Orchestra, Leginska conducting, on January 23. He will play the solo part of his own *Symphonic Poem*, *The Enchanted Isle*. This will be the tenth performance of *The Enchanted Isle* in this country. It was recently played three times by the Philadelphia Orchestra, three times by the Chicago Symphony Orchestra, twice by the Boston Symphony and by the Detroit Symphony Orchestra.

**Harold Samuel**, who inaugurated his Bach Festival week in New York on January 18, will give three Bach programs in Toronto, Canada, during the week of January 31, in the Hart House Theater.

**E. Robert Schmitz** began his second tour of the season early in January. A lecture recital at the Eastman School of Music, Rochester, N. Y., was among his first appearances, and on January 9, he played at the Studebaker Theater, Chicago.

**Henry F. Seibert**, organist and musical director of Holy Trinity Lutheran Church, New York, with his excellent choir, presented Hawley's Christmas cantata, *The Christ Child*, on January 2. Music at this church is invariably high class; the solo quartet consists of Olive Marshall, soprano; Evelyn Siedle, contralto; Herman Horn, tenor and Donald Pirnie, bass.

**Vladimir Shavitch**, conductor of the Syracuse Symphony Orchestra, was guest conductor at the January 9 concert of the Detroit Symphony Orchestra. Tina Lerner, pianist was the soloist.

**Rozsi Varady**, Hungarian cellist, appearing in concert in America this winter, is being well received everywhere. She was one of the guests at the reception and dinner given under the auspices of the John Wanamaker store in Philadelphia for Thaddeus Rich, new director of music at Wanamaker's. On this occasion Rodman Wanamaker took great pleasure in showing Miss Varady two paintings in the Wanamaker collection by the Hungarian artist, Munkácsy. The cellist appeared as guest artist at the Salzburg Festival last summer and was praised very highly by the critics for her musically playing.

### The Messiah Given in Philadelphia

The annual performance of *The Messiah* was given by the Philadelphia Choral Society in the Academy of Music on January 6. There was an augmented chorus for the occasion, and under the direction of H. Gordon Thunder an unusually fine rendition of the oratorio was enjoyed by an appreciative audience. The chorus had been well drilled, for it sang with precision, fine shading and an understanding of the content of the music. The Hallelujah Chorus especially was well sung and aroused great enthusiasm. Four excellent artists were secured for the solo parts, one of them, Frederick Millar, English basso, making his Philadelphia debut. He scored a decided success, displaying a beautiful and powerful voice of wide range. His rendition of *Why Do the Nations?* was impressive. Elizabeth Harrison sang the soprano parts effectively, pleasing particularly in *I Know That My Redeemer Liveth*. Veronica Swegart is to be highly commended for her musically interpretations of her various solos. Her rich contralto voice is under excellent control and she uses it with skill. Franklin Riker was heard in the tenor solos. He sang with the assurance of the experienced artist which he is, and brought out the many beauties of the music allotted to him. *Thou Shalt Break Them With a Rod of Iron and Behold and See* were interpreted with unusually fine artistry.

It is interesting to note that this was the thirtieth annual performance of *The Messiah* by the Society, and that all of them have been conducted by Mr. Thunder.

### Joint Convention at Ames, Iowa

The Society of Music Teachers of Iowa will meet in annual convention at Iowa State College in Ames, Iowa, on March 2, 3, and 4. At the same time the Iowa Federation of Music Clubs will hold its biennial in Ames and the two programs will be so arranged that all may attend the main features of both.

In connection with the Federation biennial, the young artists' contests will be held, the judges of which will be Peter Dykema, professor of music education at Columbia University, who will also address the convention; Herbert Witherspoon, president of the Chicago Musical College, who will also give a vocal demonstration and lecture; and H. O. Osgood, Associate Editor of the *MUSICAL COURIER*, who has been invited to address the convention banquet on the subject of *Jazz* and its relation to music. On Friday, evening, March 4, Frances Nash will give a recital, to which all visitors to the convention are invited.

### Harrisburg's Greater May Festival

Nevada Van Der Veer, Judson House and Fred Patton have been engaged to sing Samson and Delilah at the Harrisburg Greater May Festival on May 11, under the direction of Ward-Stephens. The same artists, with Marie Sundelius, will sing Manzoni's *Requiem* on May 10, under the same direction. May 12 will be devoted to the miscellaneous program, including Harry Rowe Shelley's *Lochinvar* for which Mary Craig will be the soloist. Mr. Shelley will be heard in some organ numbers. The festival chorus, owing to its great success last year, has been over-run with applicants this year and many were unable to gain admission as Ward-Stephens has wisely limited the number of voices. Harrisburg is looking up musically since Ward-Stephens came and

many predict that before very long the festival will be attracting very wide attention.

### GOTHAM GOSSIP

#### ALICE LAWRENCE WARD MUSICAL

Unusually good voices, exemplifying expert instruction, were heard at the January 8 Studio Musicale, Metropolitan Opera House Building, these being pupils of Alice Lawrence Ward. Margaret Northrop, soprano, sang French songs with grace and a Mozart aria in beautiful taste; Jean Stockwell played the violin obligato. Eleanor Owens and Helene Forker, sopranos, are singers of standing and experience; the latter's pretty and flexible voice was admired in a Sadero song. Bessie Volckman Poms and Jeannet Bush Hecht, contraltos, were enjoyed, Mrs. Hecht's voice having lovely quality, with expressive high tones. Anca Seidlova played supporting and sympathetic accompaniments. Tea followed.

#### MARY WILDERMANN INTRODUCES SARA GOODMAN

A recital at Guild Hall, January 9, introduced Sara Goodman, pianist, pupil of Mary Wildermann, who played Beethoven excerpts and pieces by MacDowell and Liszt. She has an excellent touch and plays with expression, her best number being MacDowell's *Czardas*; she was warmly applauded, and Miss Wildermann deserves credit for her development. Knox Montgomery, tenor, has a good lyric voice, and the director talked of finding and bring to public notice all talented young artists.

#### DR. DICKINSON'S BRICK CHURCH MUSIC

Hardesty Johnson, tenor and Mildred Dilling, harpist, will collaborate with Clarence Dickinson in the presentation of a program of Italian composers at the Friday Noon Hour of Music at the Brick Church, January 21, when the program will include *Passacaglia* (Frescobaldi), *Cat's Fugue* (Scarlatti), *Humoresque* (Yon), *Gavotte* (Martini), *Danza degli Angeli* (Wolf-Ferrari) and *Etude Symphonique* (Bossi), for organ; songs by Scarlatti, Salvator Ross, Ver-

cini, Donizetti, and *Pastorale* (Scarlatti), *Air* (Pergolesi), *Siciliano* and *Gagliarda* (Respighi), for harp.

Dr. Dickinson gave the dedicatory organ recital at Flatbush Presbyterian Church, January 18.

#### TENOR BOWES RETURNS TO NEW YORK

Arthur G. Bowes, tenor, who studied with Mme. Ziegler, following some time spent in Reading, Pa., as well as in touring, is again in New York. He recently sang *If With All Your Hearts* with a volume of tone and expression of exceptional merit.

#### WETZEL FOUNDS NEW COMMUNITY SYMPHONIC ORCHESTRA

George J. Wetzel has founded a new community orchestra, composed of players of both sexes, meeting Tuesday evenings at the Flushing Conservatory of Music. There are now eighteen active members, and more will be added as they qualify. Mr. Wetzel is director of the Community Orchestra, Weddington High School, about thirty players, who plan a concert in April.

#### A. G. O. DINNER TO VIERNE

The American Guild of Organists will tender a dinner to Louis Vierne, distinguished French organist, as a welcome to this country, at the Waldorf-Astoria Hotel, January 27. Dr. Alexander Russell, who is directing his tour, announces that nearly all of the Vierne dates are filled.

### Wednesday Morning Musicals at Mayflower

Mrs. Lawrence Townsend is presenting an excellent array of artists at the Wednesday Morning Musicals in the Grand Ball Room of the Mayflower, Washington, D. C. On January 5 Paul Kochanski, Polish violinist, and Nikolai Orloff, Russian pianist, gave the program, and on January 12 Lucrezia Bori, soprano of the Metropolitan Opera Company, and Guiomar Novaes, pianist, were the attractions. January 19 the artists scheduled were Rosa Ponselle, soprano of the Metropolitan, and Alberto Salvi, harpist. At the final concert, January 26, Edward Johnson, tenor, also of the Metropolitan, and Ruth Breton, violinist, will share the program.

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## NEW IDEALS OF ART NEEDED IN TEACHING SAYS MME. SINA LICHTMANN IN INTERVIEW

Discusses the Interpretive Aspect of the Musician, the Principle of Relaxation as Applied to the Piano, and Also Takes Up the Question of Pedaling.

"Nicholas Roerich, in his Joy of Art tells us that 'Little knowledge brings dusk with it; great knowledge brings light. Spurious art brings the commonplace, genuine art creates joy of spirit and the power upon which the building of our future rests.' Apply this to music and its teaching, and we have before us the true synthesis and ideal which the performer must set before himself."

It was in these words that Sina Lichtmann, one of the directors of the Master Institute of United Arts in New York, and an exponent of the weight and relaxation method of piano study, summed up her gospel of teaching and the ideal to set before the student. We were seated in a studio of the Institute and no room could have made a more ideal setting for a talk on music or could have demonstrated with greater strength the gospel of the 'unity of the arts' on which the institution is founded. On the walls were exquisite examples of the Old Masters, and the creative art of Botticelli, of the elder Sanzi, of Roger Van der Weyden, lent an atmosphere unusual in an institution of this kind.

"Yes," answered Mme. Lichtmann in response to my look of surprise on entering the studio, "you know we not only speak of the 'unity of arts'—we apply it to life. That is why we want our music students to have this atmosphere of other great creations around them. Unconsciously their appreciation not only of music but of painting is infinitely deepened, and an entirely new feeling of the universal spirit of beauty enters their work."

"You have asked me to tell you about some of my ideas of teaching—this then is one of them, the need of the student for the profound feeling for beauty. And, as regards music, certain factors are especially essential to the musician. Let me discuss a few practical points for you which I have especially noted in my works:

"For instance, take the question of pedaling. My experiences in teaching have in a measure completely revolutionized my own ideas of pedaling. Of course, I am convinced that the principles of pedaling should be imparted to the beginner as soon as he masters the first rudiments of work in piano. But for the more advanced student, for one who is already on the way to the heights of piano mastery—how wise to forget completely at times that such a thing as a pedal exists. Let such a student re-interpret, recreate, a masterpiece familiar to himself by means of touch, plus intuition and completely unaccustomed emotion. The composition, unembellished, begins to impress itself upon him in its whole purity of natural color without adornment or without the swell of tone volume and vibrations. Only after such a procedure should the musician again permit the pedal to enter into the interpretation of the work. In this way, how much nearer to the style of the composer and with how much more conception and clarity of musical structure would the composition present itself to an audience which often loses the conception of a work because of excessive pedal effects."

"This is not merely to be applied in the case of the classics such as Bach and Beethoven, but also with such composers as the much-abused Chopin, Schumann and Liszt. The latter especially seems to evoke an avalanche of pedaling. As for the poor moderns, Debussy, Ravel, Griffes, Reger, Medtner, Scriabin—what crimes are committed in their name by the innocent right foot of the performer! Back to nature—this can truly be a gospel preached in the teaching of the pedal."

"Next, let me briefly speak of the principle of relaxation as applied to the piano. Freedom of the body is the first step in the study of relaxation. I cannot help feeling that in the playing of each musician is mirrored his inner self. The stiff, uncomfortable human being at once reflects this in his playing. By freeing the body through certain series of exercises, one can in like measure free the interpretive powers. Exercises should be given dealing first with freedom of shoulders, arms, then with fingers. This ease of posture, the feeling of naturalness, at the piano leads to growth of inner poise and vision. The finer senses of man are able to expand, he thinks more broadly, consequently his work acquires a nobler interpretive aspect."

"Let me finally discuss the interpretive aspect of the musician. Of course, love and the feeling for the truly beautiful is the keynote of interpretation, but the discrimination in interpreting of various composers with their own characteristic should be a guiding ray of light to musicians. In Bach, austerity and crystal purity should be allied with a profound emotion. Supremacy of spirit and thought together with human understanding for all living, the epitome of love and compassion are Beethoven's. The lyrical emotion, 'das ewig weibliche,' belong to Chopin, and so, with the rest of

our great ones of all times, each has his own realm in the interpretive gamut. For the musician it rests how to approach each with a deeply analytical and keen study, and to find the character of the man in his work."

Mme. Lichtmann has been called a teacher of teachers, and her annual series of pedagogical conferences has attracted



SINA LICHTMANN,  
pianist and teacher, and also one of the directors of the  
Master Institute of United Arts. (Photo by Maurice Goldberg.)

widespread attention. In the near future she will begin a pedagogical course of seven sessions which is highly comprehensive in scope. The course will include the study of materials and methods for the teaching of beginners, intermediate and repertoire students. This will be accompanied by practical demonstration. In addition, characteristics of style of each composer are to be discussed, and there also will be an analysis of the weight and relaxation method which is today being used by the greatest contemporary musicians. This annual course is in line with the principles of the Master Institute of United Arts to equip each student for a profession in the broadest aspect, and to place before him the highest ideals to transmit to those whom he eventually influences and guides.

### St. Cecilia Club to Present Novelties

The program of the forthcoming concert of the St. Cecilia Club, January 25, in the ball-room of the Waldorf-Astoria Hotel, contains many novelties of considerable interest. Acting as a prelude to the regular program will be the first performance of a short composition by Mr. Harris, entitled Grace Before Singing. This little prayer is set to a charming quatrain by Anne Lloyd and is intended to be sung by all forms of choral organizations and has already been published in versions for women's voices, men's voices and mixed voices.

Among the works slated for the evening are two groups of pieces for chorus and four-hand piano accompaniment which will be played by Carl Deis and Alfred Boyce. One group is a set of Four Love Songs by Brahms, op. 39; and the other is a set of Slavic Folk-Songs by Suk, the famous Hungarian composer, son-in-law of Dvorak. The program contains also, as is always customary at these concerts, two works specially composed for the club, one a setting by Edward Horsman of a Sonnet by Thomas Bailey Aldrich, Then to Soft Sleep; and the other a new Madrigal for double chorus in eight parts with a soprano solo obligato; recently

Paul Althouse is very successful with his teaching. H. Collier Grounds and Josephine Gerwing will give a private musicale in New York on January 25.

Ethelynde Smith is on a three weeks' tour of the South, appearing in song recitals.

The Tollefson Trio had forty-one dates during the last quarter of 1926.

The National Opera Club announces a benefit concert by three American artists at Town Hall, New York, January 31.

Katherine Bacon begins her seven Beethoven sonata recitals, Steinway Hall, January 24.

Carl Fiqué and Uarda Hein were piano soloists at the concert of the United Choral Directors of America.

Florence Foster Jenkins, president of the Verdi Club, was proud of her brilliant morning musicale of January 12. Baroness von Klenner herself gave the opera-talk on La Bohème at the opera program and ball, Waldorf-Astoria hotel, January 11.

Brilliant singers were those heard at a studio musicale given by Alice Lawrence Ward, Metropolitan Opera House, January 8.

The A. G. O. gives a welcoming dinner to Louis Vierne, French organist, Waldorf-Astoria Hotel, January 21.

Lambert Murphy is booked for a Pacific Coast tour in April. Sylvia Lent has been engaged to broadcast over WEAF in the Atwater Kent Series on February 20.

Ilse Niemack is now under the management of Baldini & Tremaine.

Germaine Schnitzer has returned from a European tour in which she appeared in twenty-seven cities.

composed by Louis Victor Saar, to a poem by John Dryden. The program will also include compositions by John Pointer, George Henschel, Parsis Cox, and the famous Laudia alle Vergine by Verdi, a work that in Mr. Harris' estimation is one of the great masterpieces of choral literature. Percy Grainger will be the assisting soloist.

### NEW YORK CONCERT ANNOUNCEMENTS

January 20—Philharmonic Orchestra, evening, Carnegie Hall; Harold Henry, piano, evening, Aeolian Hall; Harold Samuel, piano, evening, Town Hall; Haasian Philharmonic, morning, Waldorf-Astoria.

January 21—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Society, evening, Carnegie Hall; Harold Samuel, piano, afternoon, Town Hall; Biltmore Friday Morning Musicale; Olin Downes, John Erskine and Ernest Urchs, afternoon, Steinway Hall; Young People's Symphony Concert, afternoon, Carnegie Hall; Philharmonic Children's Concert, morning and afternoon, Aeolian Hall; Gilbert Ross, violin, evening, Aeolian Hall; Harold Samuel, piano, afternoon, Town Hall; Olin Downes, John Erskine and Ernest Urchs, evening, Steinway Hall.

January 22—Young People's Symphony Concert, afternoon, Carnegie Hall; Philharmonic Children's Concert, morning and afternoon, Aeolian Hall; Giesecking, piano, evening, Carnegie Hall; Paul Kochanski and Harold Bauer, afternoon, Aeolian Hall; International Composers' Guild, evening, Aeolian Hall; Harold Samuel, piano, afternoon, Town Hall; New York Symphony Society, afternoon, Mecca Auditorium; Violet Kemble Cooper and Victor Wittgenstein, evening, Booth Theater.

January 24—Povla Frijs, song, evening, Aeolian Hall; Katherine Bacch, piano, evening, Steinway Hall.

January 25—Dusolina Giannini, song, evening, Carnegie Hall; Lauritz Melchior, soprano, evening, Aeolian Hall; Clara Haskil, piano, afternoon, Town Hall; Paula Grupper, cello, evening, Town Hall; Philharmonic Orchestra, afternoon, Metropolitan Opera House; Dwight Fiske and Leslie Frick, evening, Chickering Hall; Saint Cecilia Club, evening, Waldorf-Astoria.

January 26—New York Trio, evening, Town Hall; Rubinstein Club, evening, Waldorf-Astoria.

January 27—Philharmonic Orchestra, evening, Carnegie Hall; Moriz Rosenthal, piano, evening, Aeolian Hall; Della Baker, song, evening, Town Hall; Artistic Mornings, Plaza Hotel; Barth's Classic Trio, evening, Chickering Hall.

January 28—Philharmonic Orchestra, afternoon, Carnegie Hall; Paulist Choristers, evening, Carnegie Hall; Elishu Trio, evening, Aeolian Hall; Constance Clements Carr, evening, Steinway Hall.

January 29—Leonid Kreutzer, piano, afternoon, Aeolian Hall; Pro Musica Society, afternoon, Town Hall.

January 30—Lea Luboschitz and Josef Hofmann, afternoon, Carnegie Hall; Albert Spalding and Harold Bauer, afternoon, Aeolian Hall; Jascha Fishberg, violin, afternoon, Town Hall.

January 31—Arcadia Birkenholz and Alexander Brachocki, evening, Town Hall; Katherine Bacon, evening, Steinway Hall.

February 1—Doris Niles, dance, evening, Carnegie Hall; Marianne Orchestra, afternoon, Metropolitan Opera House.

February 2—Ethyl Hayden, song, evening, Carnegie Hall; Alfred Blumen, piano, evening, Aeolian Hall; Myra Mortimer, song, evening, Town Hall.

### Mme. Reiner's Pupils to Sing Here

Berta Gardini Reiner, who has had a special voice class in connection with the Cincinnati Conservatory ever since her husband, Fritz Reiner, became the conductor of the Cincinnati Symphony Orchestra, will bring some of her advanced and artist-pupils to New York for a recital at Steinway Hall on the evening of February 3. She is doing this at the invitation of Fred Steinway, who was very much impressed with the work of her pupils when he heard them in Cincinnati and requested Mrs. Reiner to bring them East for a Metropolitan hearing. Among them is Verna Carega, who will be soloist in the performance of the Missa Solemnis which the famous Toronto Choir is to give in that city this spring as a Beethoven memorial.

Mrs. Reiner, who has had great success with her class in Cincinnati, is the daughter of the famous singer and voice teacher, Etelka Gerster, and the only teacher in this country who teaches the method made famous by her mother.

### Sam Franko Seventy Years Old

Today, January 20, marks the seventieth birthday of Sam Franko, one of the veterans of music in New York. Mr. Franko, a brother of Nathan, and uncle of Edwin Franko Goldman, has been identified all his life with serious music making, for he began his career as a child prodigy on the violin, and later became a matured solo performer, teacher, and conductor. He is best known, however, as the leader of a course of concerts devoted to ancient music, and as the adept and successful violin transcriber, arranger, and revisionist of a number of the older classics. Mr. Franko's many friends here and in Europe will be glad to learn that his seventieth birthday finds him in excellent health and spirits, and still busy with his teaching and musico-editorial activities. The MUSICAL COURIER extends its hearty congratulations to Sam Franko.

### A Misstatement Corrected

J. H. Duval writes from Naples to call attention to the fact that the tenor, Wesselowsky, who has been singing there, is not one of his pupils, as stated in the MUSICAL COURIER in the December 2 issue, but merely a friend, whom he considers a very fine artist. The mistake arose through Mr. Wesselowsky's having sung in the same season at Naples at which Mr. Duval most successfully presented three of his artist-pupils—Mlle. De Carré, French soprano; Kathryne Ross, American dramatic soprano, and Stuart Gracey, young American baritone.

### Sixth Soder-Hueck Radio Hour

The sixth Soder-Hueck radio concert hour was given on January 10. The artists appearing were Anna Reichl and Iseo Ilari. Miss Reichl, lyric soprano, has been heard frequently over the radio, and Mr. Ilari, who had success at his recent recital in Town Hall, has gained recognition both here and abroad, he having been associated with the Costanzi in Rome.

### Peralta Returns From Europe

Frances Peralta, soprano of the Metropolitan Opera, returned on the S.S. Aquitania last week after a six months' trip to Europe. She will sing the title role in Carmen in Philadelphia on January 27. Mme. Peralta has rejoined the Metropolitan Opera for the balance of the season.

### Thorpe Artist-Pupil in Florida

Erna Cavalle, soprano, recently left New York for a three months' season in Florida where she will fill numerous concert engagements. Miss Cavalle studies voice and coaches her programs with Harry Colin Thorpe.

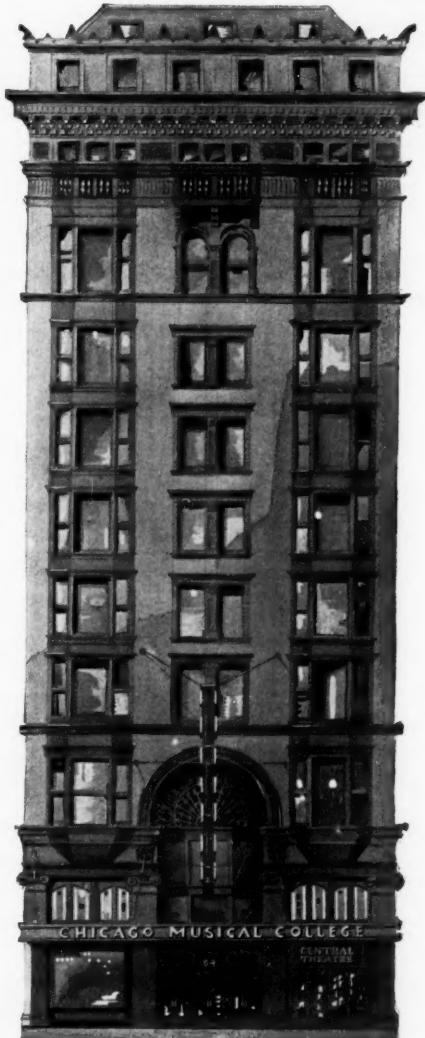
## I SEE THAT

Myra Mortimer is returning to America. Fontainebleau School has announced its seventh summer session. Arnold Corneilssen has organized a new Junior Symphony Orchestra in Buffalo. Albert Coates is still carrying on his campaign for Russian Music in Barcelona. The Metropolitan Opera Company is to revive Fidelio. Rome is doing her share to honor Beethoven. North American Saengerbund is to hold a national Saengerfest in Cleveland. Ernest Schelling will begin his Children's Concerts on January 22, he will also be guest conductor at the Philadelphia Children's concerts. Minneapolis Symphony is to play in New York. Elly Ney has returned for a record tour. Radie Britain has just had a new song published. The annual presentation of Wagner's Ring cycle is to begin at the Metropolitan next month. The Rochester Opera Company is to give a week of performances at the Theatre Guild theatre. Marie L. Apfelbeck is dead. Frances Peralta has returned from Europe and rejoined the Metropolitan Opera forces.

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## NEW YORK CONCERTS

(Continued from Page 18)

taste. Mr. Johnson's singing is already well known here. He was handicapped by the inauspicious acoustics of Chickering Hall and by the fact that he sat so far back in the recess that holds the stage that the full resonance of his fine voice did not come out into the audience. Incidentally, Mr. Johnson is not only an especially fine singer, but an excellent musician as well—two things which are not always found together. He played the entire program of his own accompaniments without notes.

## Mieczyslaw Horszowski

Mieczyslaw Horszowski's recital at Aeolian Hall on January 11 began and ended in rather an unusual way. His first offerings were three preludes and fugues from the second book of the *Well-Tempered Clavichord*. One of these is by no means unusual in an opening group, but a complete group of three of them is decidedly not an everyday affair. Be that as it may, he played them very well indeed, quite well enough to justify listing so many. Then came the Chopin B minor sonata which also threw well indeed under his hands. The final group too was something unusual—both the St. Francis pieces of Liszt. Again Mr. Horszowski tackled these two rather clap-trap pieces and got considerable music out of them. For a novelty he had a Serenade by Stravinsky marked "first time." This, like most of the Russian's music, had more ingenuity and cleverness than music in it. Previous to the Liszt numbers he ventured upon familiar works of Mendelssohn, Schubert and Debussy and proved himself as much at home with the Romantics (under which one may fairly include Debussy) as with the classic Bach and the inflated Liszt. Mr. Horszowski has many good qualities to recommend him, feeling for style, poetry and imagination being especially prominent among them. He must be ranked high among the younger men.

## JANUARY 12

## Carl Flesch

This long arrived and long approved violin master, made his season's first appearance here, at Aeolian Hall, and must have been gratified at facing an audience that filled every seat.

Flesch was in his most exalted and ingratiating mood, and that meant an evening of intense musical delight for his listeners. Nothing more lovely than his performance of Mozart's A major concerto, has been heard in this vicinity for many an artistic moon. It dropped from his fingers and bow as a thing of sheer beauty and alemicated appeal.

Brilliant in the extreme was Flesch's delivery of the first movement of Paganini's D major concerto, in which he not only mastered the technical difficulties with his wonted ease, but also caused the not too weighty thematic contents and their treatment, to sound like music of pregnant and persuasive value.

Many nuances of striking charm were in the Flesch delivery of short, Chopin, Schubert, and Schumann transcriptions made with an expert, resourceful, and reverent hand, by Paolo Gallico.

Flesch himself also appeared as a transcriber, in some moreaux by Handel, and almost needless to state, they proved to be the arrangements of a musician of rare insight and refinement.

The player was overwhelmed all evening with resounding ovations.

## Dorothy Helmrich

Dorothy Helmrich, mezzo-soprano from Australia, made her American debut on January 12, at Aeolian Hall in a program of songs, accompanied by Hubert J. Foss. Miss Helmrich began with English songs and ended with them. The first group was early English and the second modern. To be exact, though, there came before the early English two familiar numbers, Caccini's Amarilli and Handel's Oh, Sleep, to show what Miss Helmrich could do with the classical repertory and with these two numbers she proved convincingly that she is a singer of no mean powers. Then followed Early One Morning, which is ascribed to Anne Boleyn, and two numbers by Purcell, The Horn Pipe, and Mad Bess. Mad Bess, an extraordinary ballad, full of as many emotions in itself as a complete opera, was capitally done and gave Miss Helmrich every opportunity to show how versatile her art is.

Then came Brahms and Schubert and one was a bit surprised and delighted to find her as much at home as in English. The first Brahms number, O Kuhler Wald, was an especially exquisite bit of vocalism and interpretation. Miss Helmrich made it plainly apparent that, though from the Antipodes, she is entitled to a high rank among the best

## MUSICAL COURIER

Lieder singers of today. Nor was she less successful with a mixed group which included the Cavatina from Prince Igor and two of the Moussorgski Nursery Songs, done with a light, deft touch and much appreciation of their humor.

She was particularly fortunate in her choice of songs for the modern English group, which closed the recital. There were numbers by Norman Peterkin, Martin Shaw, Evelyn Sharpe, Arthur Bliss, Stanford and Herbert Hughes. The Stanford song, Monkey's Carol, was particularly enjoyed and Herbert Hughes' Song of Sixpence brought an encore. Another fine song is the Song of the Palanquin Bearers by Martin Shaw and the two short numbers by Mr. Foss are most attractive, with real atmosphere and color.

Miss Helmrich has a voice of good quality and considerable power and her vocalism is the result of long and well applied study. Above all, though, she impresses as a singer of deep musicianship, one who has made long and intelligent study of everything she undertakes to sing. Nothing fails to "get over," as the phrase goes. She made immediate and marked success with the large audience which heard her. The success of the evening was supported in a large part by Mr. Foss. He is the best new accompanist who has come to New York in several seasons.

## New York Banks Glee Club

The New York Banks Glee Club gave the first concert of its forty-eighth season in Carnegie Hall, January 12, before a large sized and well pleased audience. Under the compelling baton of Bruno Huhn, efficient and musically conductor of the club, these glee singers presented a program of wide variety and contrasting interest, ranging from A Border Raid by Rossini, to Timbuctoo, an African idyl, by Adam Geibel, which completed the program. The organization gave evidence of many splendid voices in its ensemble and followed Mr. Huhn's directions with enthusiasm. From the standpoints of diction and expression, nothing further could be desired in their renditions. Among the outstanding numbers were the Christian Martyrs by Laurent de Rille and A. Walter Kramer's The Last Hour, the latter presenting Isaac McCrum as soloist. Mr. McCrum displayed a tenor voice of good quality and sympathetic regard for the music. In the Old Maid's Song, arranged by H. Brockway, Clinton and Frank Apel and Halsey Crosby agreeably supplied solos. Mr. Huhn was warmly acclaimed and graciously shared honors with his singers, motioning them to their feet to acknowledge their share of the plaudits.

Arvida Valdane was the soprano soloist of the evening, in two groups of songs displaying a voice of good quality and an easy manner of manipulating it. She, too, was accorded a warm reception after Campbell-Tipton's Crying of Water, Saar's Sublimation and selections by Bridge and Protheroe. Lajos Shuk, cellist, was brought back to the platform several times after his beautiful interpretation of two serenades, Russian and Andalusian, and later the Popper Polonaise. The club and artists were ably assisted by the piano accompaniments of William J. Falk.

## Verdi Club Morning Musicale

An outstanding morning concert was that of the Verdi Club, Florence Foster Jenkins, president, at the Waldorf-Astoria Hotel, January 12, all the participants shining in their particular stellar spheres. President Jenkins may well look back on this affair with pride, for it marked the high tide of musical success at Verdi concerts.

Toska Tolces, pianist, played the Beethoven Les Adieux sonata with fine poise and with appropriate analytical remarks, while later, she played a Chopin scherzo with beauty of conception, The Wind (Alkan) with charming chromatic-scale effects, and the Blue Danube Waltzes with quite overwhelming technical clearness and abandon; she was heard with fine attention, and played an encore. Martha Atwood, Metropolitan Opera star, sang Ah Fors, with splendid technical dash, later giving four songs by American composers, in which audience and critics alike found everything she did most admirable, including very distinct enunciation of the English texts; she added a Turandot air as encore. Harriet McConnell (Liege Opera, Belgium), American contralto, sang in brilliant dramatic fashion the arias from Un Ballo and Reine de Saba, in both instances with splendid operatic style, followed by rapturous applause. A special number was Hallett Gilberte's Ah Love But a Day, Mme. McConnell spying the composer in an audience and asking him to play the accompaniment; it made splendid effect. She closed with songs by Elgar, Liszt and Hummel. For the two opera artists Mrs. Harrison-Irvine and William Sekberg played equally excellent accompaniments. Gracefully introducing each artist, president Jenkins during an intermission presented Grace Marcella Liddane, who gives a Chickering Hall vocal recital February 8; Mrs. John McClure Chase, chairman of the annual Silver Skylarks Ball, March 23; Mrs. Jesse Edwards, Mrs. Arthur H. Bridge and Mrs. George

Howe, important chairmen; Mesdames William R. Stewart and Louis C. Naisawald; other honor guests were Mesdames Margaret Jackson, Daniel Pelton Duffie, Carlo Polifeme, Austin F. Hancock, Patrick Justin White and Ethel Barrymore. This Verdi Musicale will long be remembered as a very brilliant affair.

## Martha Baird

Martha Baird, young Californian pianist, who has been heard in these parts before and who has also appeared with many of the large American orchestras, was heard in Aeolian Hall on the afternoon of January 12. Miss Baird is one of the few woman pianists who have mastered the difficulties of the piano with apparently little effort. She has mastered it to such an extent that one is put at complete ease as soon as she begins to play. She literally plunged into an afternoon's prodigious offering with a Scarlatti sonata, Mozart variations and the Paganini Grand Etude. These were followed by the Beethoven Moonlight Sonata, the Handel-Brahms Variations and Fugue, three Chopin Etudes, Prokofieff's Visions Fugitive, and two numbers by De Falla.

Miss Baird's work displayed a finished technic, force, power and brilliancy. There were emotional flights, too, and some original touches in the Prokofieff selections. The Brahms number gave Miss Baird the best vehicle for the display of her fine talents both interpretatively and technically; there was a breadth and depth to the work which gave dignity to the whole performance. In some of the Chopin Miss Baird showed evidence of color and expert clarity and in her Prokofieff selections, especially the Poetico, there was a touch of the fantastic. Her work also displayed an assurance and smoothness which made the pianist appear tireless in her efforts. She seemed as fresh at the end of the concert as at the beginning, and delivered the scheduled program with encores in as short a span of time as could possibly be imagined for such a lengthy and serious offering. Miss Baird was enthusiastically received by a large audience.

## JANUARY 13

## Plaza Artistic Morning

Mr. DeSegurola presented Nina Morgana, coloratura soprano; Charles Stratton, tenor, and Paul Leyssac, French-Danish dancer at the Hotel Plaza Artistic Morning, January 13, in a program of variety, giving much enjoyment to the large audience. Miss Morgana sang in a manner which called forth numerous encores, and ended with tenor Stratton in the Boheme duet, singing with action, following which a beautiful basket of flowers was handed her. Mr. Stratton's numbers included the Griselda aria (encored), and songs by Scott, Manney, Peel and Bridge, calling forth encores; especially enjoyed was the Spiritual Sin, dedicated to Mr. Stratton by Charles Fonteyne Manney. Mons. Leyssac gave poems in French and English, substituting A True Story for an Andersen excerpt, and the unique quality of his interpretations made unusual effect; Dwight Fiske was at the piano. Katherin Kerin and Harry O. Hirt were piano accompanists for the singers.

Frances Alda and Gil Valeriano are announced for the January 27 morning.

## New York Philharmonic

Mr. Mengelberg made his post-farewell appearance at Carnegie Hall on January 13, conducting the regular Philharmonic concert with kind courtesy, for Mr. Toscanini, who lies ill. As soon as it had been explained to Mr. Toscanini that Mr. Mengelberg proposed to conduct the program which Signor T. had planned for himself, he sent out word that he was growing rapidly better, so Mr. Mengelberg, with continued courtesy, gave up the program which had been rehearsed and proceeded to do another, which began with a Bach suite, the prelude to the second act of Chabrier's Gwendolyn, which sounded very much like the prelude and finale from Tristan and Isolde, which followed it, and then one of the Mengelberg war horses, the Tchaikovsky fifth symphony.

The audience not only appreciated Mr. Mengelberg's splendid conductorship (and between one hearer and the bedpost, those who had bought Toscanini tickets had nothing to be disappointed about) but it also gave Mr. Mengelberg to understand on his appearance that it was fully conscious of his fine act in volunteering for this concert under the circumstances. It was a gala evening with tremendous enthusiasm throughout. Rumor says that Mr. Toscanini did not listen to it over the radio.

## New York Symphony: Giesecking, Soloist

The concert of the New York Symphony at Carnegie Hall on January 13 was featured by the first appearance of Walter Giesecking, the Ger-

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man pianist who made such a strong impression here last season, his first in America. Mr. Giesecking played one of the four piano concertos in C major which Mozart wrote, number 467, in the Koechel, if that gives you any more information. Anyway, it was a very lovely concerto, and Mr. Giesecking played it very beautifully indeed. The only question is, whether it is worth while nowadays playing a whole Mozart concerto. To tell the truth, at least one hearer lost interest in it long before the end of the final movement and this notwithstanding that there is no pianist in the world today who plays Mozart with more refinement, elegance, clarity and perfection of style than Mr. Giesecking. Last week the Boston Orchestra played one movement from a D major concerto of Mozart with Mme. Landowska and fairly swept the audience off its feet—but only one movement. There was plenty of applause for Mr. Giesecking and he richly deserved it. One yearns, however, to hear so fine a player in something which brings a bit more of a message to today's public than routine Mozart. His first recital will be awaited with much interest. For the rest of the bill Mr. Klemperer started out with the Brahms Academic Overture and after the intermission played the seventh Sibelius symphony, heard here for the first time last week and sounding no more cheerful nor interesting under Klemperer than it did under Koussevitzky; Stravinsky's second orchestra suite, which is pure trash; and the familiar dance of Salome from Strauss' opera, which is about fifty-fifty.

#### Avitable Artists

Pauline Turso, lyric soprano; F. DeAngelis, tenor robusto, and N. Ruisi, bass, constitute a trio of young singers under the professional care of Salvatore Avitable (Talley's teacher), who were heard at Aeolian Hall, January 13. With their instructor, Maestro Avitable, at the piano, and a house full of expectant listeners, an evening of operatic music vastly interested everyone. Miss Turso has a pretty, youthful personality and beautiful voice with fine future possibilities. She sang the arias from Tosca, Cavalleria Rusticana, Madame Butterfly, and in the Aida final duet, quite a severe test, in beautiful voice and a style altogether commendable. The girlish quality of her voice soon developed into warmth of expression; there were loads of flowers and encores, among these Annie Laurie (in English),

with beautiful high tones. Tenor DeAngelis has perhaps the strongest voice heard this season on any stage; as he is a young chap, he will soon learn the finer nuances necessary. He sang arias from Pagliacci, Otello, Tosca and in the final Aida duet, his high A's and B flats ringing forth with clarion-trumpet tones; rapturous applause followed, and he added favorite Italian songs as 'encores'. Basso Ruisi was heard in arias from Macbeth, Contes d'Hoffman, Don Carlos and the La Forza duet, his tones, of true timbre, giving a smooth cantilena in Contes d'Hoffman, a bel canto of most commendable quality in the duet, and magnificent, dramatic tones elsewhere; he added encores, among them Speak's Road to Mandalay, sung in Italian. Several times during the recital the singers brought out their instructor, Maestro Avitable, whose accompaniments were simply splendid in their support and accuracy; at the close he received a personal ovation.

#### JANUARY 15

##### Clara Rabinovitch

Despite the inclement weather, Aeolian Hall held a large and very enthusiastic audience on January 15, the occasion being the piano recital of Clara Rabinovitch. Since Miss Rabinovitch's successful debut here a year or two ago, much interest has centered in her appearances and justly so, for she is a young person endowed with more than the average talent. She has been called by some a young genius. Certainly she possesses a facile and sure technic, a clean cut tone and commendable rhythm, and her interpretations are musically and reflectively of serious import.

The first group consisted of the Siciliana, Respighi; Le Bavolet Flottant, Souperin; Le Rappel des Oiseaux, Rameau, and the same composer's La Poule. From the outset Miss Rabinovitch gained the favor of her listeners and it increased with each succeeding group. The second one was devoted to Schumann, the numbers being Des Abends, Aufschwung, In der Nacht, and Traumes Wirren. Following the Chopin sonata in B flat minor, beautifully played, there was quite an ovation for the pianist, and an encore demand. The final group included Splashes of Color, No. 1, 1918, by the versatile Samuel Gardner. It went well with the audience and

of course there were many encores at the end of the concert.

#### Brailowsky

That amazing young Pole, Brailowsky, gave a recital at Carnegie Hall on January 15 before a large audience which almost filled the auditorium in spite of blizzard weather. He played Bach, Liszt, Schumann and Chopin. The Bach was Bach as Bach wrote it and as, no doubt, Bach would have liked to have heard it played. It was vigorous, clear-cut, sonorous, sensible, Liszt was heard in his splendid sonata in B minor of which Brailowsky made a clear exposition—as clear and as easily understood as the Bach. That is quite a musical feat, for the Liszt is complex and of curious form. The parts do not hang together any too well by themselves, and it becomes the task of the player to merge them. This Brailowsky accomplished admirably. Better still, he gave each part of this majestic work its full due. It is magnificent music by a man of passionate inventive ability, and it found the perfect interpreter on this occasion. The audience was hearty in its applause.

Following this, Brailowsky played Schumann's Carnival with the good humor its composer intended, and also, needless to say, with fine technical perfection. It was pleasant and agreeable throughout its great length and obviously pleased the public. Then Brailowsky played a lot of Chopin—a little of each sort of Chopin: Scherzo, Waltz, Mazurka, Prelude, Ballade, Nocturne and Polonaise. As to how he played it, it is sufficient to say that the audience was delighted. It showed its enthusiasm noisily and demanded numerous encores. Brailowsky is a young master pianist who pleases the critics and the purists as well as the general public—a great artist!

#### Benefit Concert at Metropolitan

The gala concert for the benefit of the Metropolitan Opera company Emergency Fund opened with the Rienzi overture. This with Chabrier's Espagna and Glazounoff's Farandole formed the three orchestral numbers of the evening. They were admirably played, too, as the men and Mr. Bamboschek seemed to be in a particularly happy frame of mind. The first soloist was Leon Rothier, who in his usual finished manner rendered the aria from La Juive, Si la rigueur. Marion Telva and Mario Basiola delivered the aria and duet from Samson and Dalila in which the two voices blended beautifully and in which work they were most cordially received. Florence Easton then joined in the Wagner Prelude and love-death from Tristan and Isolde; it was exquisitely done. Miss Easton's voice and delivery were all that could be asked for in the way of artistic achievement, and it was evident that the audience fully appreciated this fact. The ever popular Rosa Ponselle, dressed in a quaint flowing antique robe, was in superb voice; it seemed more opulent, more golden and more capable than ever and she gave as fine a rendition of the aria and cavatina from Ernani as has ever been heard hereabouts. Thunderous applause followed and it seemed as if the enthralled listeners would not let her go. Two trios followed, from La Forza del Destino and Faust, in which Rosa Ponselle, Vittorio Fullin, Pavel Ludikar, and Martha Atwood, Mario Chamlee, Pavel Ludikar participated respectively.

#### A Dinner to Harold Samuel

On January 4, the American Branch of the Oxford University Press gave a dinner at the Biltmore in honor of Harold Samuel, English pianist. Hubert J. Foss, director of the music branch of the Press, was also a guest. Chairman of the evening was Duncan McKenzie and a company of about forty men well-known in the New York musical world assembled to discuss a most enjoyable menu. Mr. McKenzie introduced the speakers. Walter Damrosch was the first, commenting happily upon the fact that it was only after four hundred years of existence that the famous Press had come to include music among its publications. The guest of honor also spoke and so did Mr. Foss and A. MacIntosh, vice-president of the Press. The whole atmosphere of the evening was informal and it was a most enjoyable occasion.

#### Society for Contemporary Music Progressing

The program committee in Philadelphia of the newly organized Society for Contemporary Music reports considerable progress. The society is organized for the purpose of presenting the works of contemporary composers. The first concert is definitely planned for Monday evening, February 28, at the Academy of Music Foyer, and will include the works of Hindemith, Prokofieff, Milhaud, and Whithorne. Distinguished conductors will be announced later. The remaining two concerts of the Society will be given March 25 and April 28, in the Academy of Music Foyer.

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**Program for International Referendum Concert**

The program for the Pro-Musica, Inc., International Referendum Concert in Town Hall on Saturday afternoon, January 29, consists of one work which will be given its world premiere and two which will be heard in America for the first time. An orchestra of fifty men recruited from the Philharmonic Society will be under the leadership of Eugene Goossens and Darius Milhaud.

Charles E. Ives, an American will be represented by the prelude and second movement from his symphony for orchestra and piano, which will be given its world premiere. In this work the orchestra will be assisted by E. Robert Schmitz, Marion Cassell and Elmer Schoettle. According to Henry Bellmann in his program notes, "The aesthetic program of the work is that of many of the greatest literary

familiar to present day life. *Orpheus* is re-imagined as living in Camargue, in the south of France, a region which each year is visited by Bohemians passing on religious pilgrimages. The opera was first performed in 1926 at *Théâtre Royal de la Monnaie* at Brussels and was repeated in the autumn of the same year. Paris, Nice, Lille and Rouen are among the cities in which this opera has been heard. The soloists for the New York performance are Minna Hager (*Eurydice*), Eric Morgan (*Orphée*), Greta Torpadie, Rosalie Miller, Radiana Pazmor, John Parish, Irving Jackson and Dudley Marwick.

**Beethoven Triple Concerto at Zuro Concert**

Not least interesting among the musical commemorations of the centennial of Beethoven's death is the rarely given Triple Concerto, op. 56; for piano, violin and cello, which will be featured by the Sunday Symphonic Society at the Walter Hampden Theater, January 23, at noon. Although well known to music lovers, this work is exacting in its demand for three solo artists, and is generally passed by for Beethoven's popularized and more easily executed composition.

Natalie Boshko, Russian violinist; her sister, Victoria, pianist, and Lajos Shuk, Hungarian cellist, will play the triple solo parts. All three artists are known both here and abroad, and come at the invitation of Josiah Zuro, conductor for the Sunday Symphonic Society.

**Cara Verson Finds Colorful Background Essential for Artists**

"A background of culture is a necessary equipment for an artist," declares Cara Verson, Chicago pianist, who recently gave a New York recital while on an eastern tour.

"Many times, after a concert, people come back stage and ask me to advise regarding Mary's or Johnny's general education," Miss Verson stated. "It is surprising to find how many parents still ask 'Is it necessary for my child to go to college if he plans to take up music as a profession?' It is rather remarkable how few people realize that the broader

the culture and the better the education, the finer the artist.

"With the splendid facilities for education practically within reach of all in America, I wonder why someone has not realized the crying need for a system of education whereby the child who shows special aptitude for any one of the arts should not be able to take courses in his years of school work, after the rudimentary studies have been taken, which will give him a broader culture, a knowledge of the other arts, special courses in languages, poetry, history, drama and folk-lore. These subjects should be taken up perhaps at first in rather an elementary manner until the pupil becomes older, when more advanced courses can be given.

"With no knowledge of the Napoleonic Era of history, what meaning would the 1812 Overture of Tchaikovsky have? How can a Russian Easter impress if hearers or interpreters do not understand the significance of this church festival to the Russian, or of the deep religious strain in the Slavic nature? How can a pianist interpret the *Eroica* Sonata of MacDowell with no knowledge of King Arthur, or the *Keltic* Sonata if he knows nothing of Irish folk lore? How can one interpret Scriabin's *Vers la Flamme* without knowing a little of theosophy, and how can he interpret or appreciate the *Prometheus* of Beethoven, or Scriabin's *Prometheus* without knowing the story of *Prometheus Bound* or the interpretation of this story? Without knowing his Shakespeare, the deepest appreciation of Beethoven's *Coriolanus* and Mendelssohn's *Midsummer Night's Dream* is not possible.

"The physical characteristics of a country have long been acknowledged to have a direct bearing upon the character of its inhabitants. Why do we not realize the importance of knowing more of the geography and history of the nation from which they spring to enable us to interpret better the compositions of men like Chopin, Beethoven, Liszt, and also the need of knowing something of their lives?"

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as portrayed by Mme. Bianchin at the *Théâtre Royal de la Monnaie* when Darius Milhaud's *Les Malheurs d'Orphée* was given in Brussels.

and musical masterpieces of the world—the searching questions of What? and Why? which the spirit of man asks of life. This is particularly the sense of the prelude. The three succeeding movements are the diverse answers in which Existence replies."

Debussy's *Musique pour Le Roi Lear* also is scheduled for performance at this concert. It is said that the work will add nothing substantial to the fame of Debussy, but the fact that he himself approved it, and that it was completed by his own hand, warrants a hearing. The third and final offering on the program will be *Les Malheurs d'Orphée*, an opera in three acts by Darius Milhaud, and the text by Armand Lunel. This is a transposition, an adaptation of the ancient legend, to the more familiar life of a later actuality. The librettist makes an effort to sense the myth of antiquity in a setting and in a manner more



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That gentleman who said he would rather write a country's song than its laws, stands out as a great personage since the passage of the Prohibition Amendment.

New York's music lovers are a hardy and determined lot. The miniature blizzard of last Saturday failed to prevent a large attendance at six major concerts and two Metropolitan Opera performances.

Listen in on—pardon us—next Friday evening (instead of last Friday evening) for that all-American Faust performance of the Chicago Civic Opera. It will be worth hearing—and we were wrong by only a week.

Mr. Toscanini is still under the weather. He will not conduct the Philharmonic concerts tonight or tomorrow, nor is it possible to set a definite date for his first appearance. George Georgescu, Roumanian conductor, will direct this week.

"What Is the World Coming To?" asks the New York Telegram. To the annual "Ring" cycle at the Metropolitan Opera, for one thing, thank goodness. The series will start soon, with unusually fine singing casts to recommend it especially.

Philadelphia, until last year blameless of opera except for the ten weekly visits of the Metropolitan Company, has no less than four local companies this year, the consequence being that the supply is much larger than the demand. These are known as the Philadelphia La Scala, The Operatic Society, The Grand Opera, and the Civic Opera. Already, though

the Grand Opera and the Operatic Society go on their way without complaint, the Civic Opera seems anxious to attach itself to the coat-tails of the Philadelphia La Scala, the most flourishing of the four.

An unusual distinction has fallen to George Liebling, who has been engaged by the MacPhail School of Music, in Minneapolis, to teach and lecture there for nine days, from January 21 to 29. Mr. Liebling was giving recitals in the Northwest, and Mr. MacPhail decided not to let the opportunity slip of giving the piano students of his institution the chance to make the pedagogic acquaintance of such an eminent musical authority.

Here is an explanatory note from the program of The English Singers on the occasion of their recent appearance in Washington. We have an English friend who stands ready to offer a price of a silver threepence for the first satisfactory explanation: "Orlando Gibbons (The Silver Swan), who wrote Fantasies in III Parts, Composed for Viols, composed the first engraved music in England, more than 200 years after his death."

One of the most useful pamphlets issued by the National Bureau for the Advancement of Music is entitled School Orchestras, How They May Be Developed, by E. J. Maddy, which has just appeared. Mr. Maddy goes into the subject in an exhaustive manner. Never has there been so much interest in school orchestras as there is today and it is constantly increasing. This book is an invaluable guide for those who are fostering the development of this interest in schools which are still without orchestras. It will be sent free on application to the bureau.

The Metropolitan announces its annual performance of the Nibelungen Ring for the near future. It has this year an especially fine company for German opera—a better company, in fact, than can be found in any German opera house. But good individual elements do not make perfect Ring performances by any means. They depend first of all on superior ensemble work and this was lacking to a large extent in last year's Ring performances. "Spare the rehearsals and spoil Wagner" is just as true now as when it was first—not said.

This is the thirteenth week of the season at the Metropolitan. Nevertheless, it is a lucky week, for next Saturday afternoon brings the revival of Beethoven's Fidelio. It is not a popular opera, but it contains some of the master's greatest writing, and for a real music lover to be unacquainted with Fidelio is to condemn his artistic experience to an important omission. Beethoven's muse soared heaven high in parts of his only opera. It is always to be regretted that he did not select a better libretto, for then his inspiration might have been sustained throughout Fidelio and given to the world its grandest grand opera.

The Metropolitan is going to Cleveland this year and it looks very much as if they would not have to sue anybody at the end of the season for unpaid guarantees, since it is to be under municipal auspices. There will be a large committee of substantial guarantors and the local management will be in charge of the City Manager. Also the engagement, which will take place, as heretofore, in the huge municipal auditorium, will be confined to one week. One always wondered why the Metropolitan in the last two years has visited Cleveland under such peculiar auspices as handled it there.

Hans Lange certainly proved that he has entire right to his position as assistant conductor of the Philharmonic Orchestra in conducting his first concert on Saturday evening, taking the place of the disabled Mr. Toscanini. In a program as varied as the Meistersinger prelude, the Sibelius Swan of Tuonela, the prelude and finale from Tristan and the first Brahms Symphony, he did more than justice to each and every number. It was very fine, healthy, sane conducting indeed, with an eye to the composers instead of Hans Lange, and as sympathetic, legitimate a reading of the Brahms symphony as is ever heard in the concert hall—or over the radio, in which way we thoroughly enjoyed the whole evening.

Cosima Wagner, in her ninetieth year, hale and hearty, is said to have a quiet but keen sense of humor. It would have faded, however, had she been at the Metropolitan Opera House last week, seated upstairs, and seen the rails on which Siegfried's boat traveled, when it was pushed and hauled into view for its share in the *Götterdämmerung* performance. Another time Mme. Wagner might have experienced here a Walküre hearing at which the stage visibility enabled balcony auditors to perceive undershirted men manipulating bellows to make the flames leap fitfully in the great closing scene of fire.

## MUSICAL COURIER

THE TEXT OF THE SONG

"She is the only singer we have had this season who appreciated the text of the song and who printed the name of the lyricist. Think of a singer having consideration for a poet, or even knowing that there is such a thing as a poem in a song. Why, such a thing is unbelievable!" This is from The Pittsburgh Post. It is written by Harvey Gaul and refers to Olga Warren.

Is it, with all of its implications, justified? We hesitate to say, not having any very definite data at hand. But no doubt Mr. Gaul is well within his facts. His remarks can only have been the result of outraged observation. He obviously has been annoyed by singers with poor enunciation and so little respect for the poets who inspired the composers' music that they would never think of mentioning their names on their programs.

Whether this is the universal rule of neglect or not is of small import. Certainly there are times innumerable when the poet is forgotten; also times innumerable when his verses are sung in a language foreign to America without programmed translations, so that one can only guess what the song is about.

"The music is the thing!" is no doubt a good rule, at least for the composer. If the composer allows the text of his songs to overshadow his music the result is likely to be failure. On the other hand, many fine songs are finer if the text is allowed to do its share in creating the intended emotional effect.

There is no better place to become convinced of this than at the Metropolitan Opera House. There, night after night, the foreign standees give loud evidence of their complete understanding of bits of text quite incomprehensible to the American portion of the audience. Things that are entirely meaningless (and oft times a bore) to Americans only familiar with English, are listened to with delight by the Germans, Russians, French or Italians—as the case may be—who fill the standing room.

It is amusing at times when comic or "cute" songs are given in recitals, to hear the American public laugh when they know they ought to laugh—judging by the character of the music and the facial expression of the artist—without an idea what they are laughing at. It is just as amusing as to see certain ladies who attend French lectures trying to look pleased and intelligent.

So long as our land is full of such things, why should singers bother to give audiences texts? Why should singers do honor to the poets? No small portion of the public does honor only to snobbery and affectation. For much of our public, not even the music is the thing. The real thing for small minds is the reputation of the artist and the delight of basking in its reflected glory and of being one of the many who do similarly so bask. These minds get more pleasure from the fact that they are "in the swim" than from any art offering whatsoever.

But the public that is going to pay the bills of our artists and managers in the end is the intelligent music and art loving public. And that public, we may be sure, wants really to understand. It wants to get the fullness of art. It wants to feel back to an art-work's creator, to know the inspiration that moved the poet and the musician in the making of the work that is offered.

The difficulty is that there are a good many singers—great drawing cards among the artists—who can dispense with all such details. No one ever cared what language was sung by Patti or Caruso or De Reszke or what they were singing about. No one ever cared because no one ever knew how much more pleasure they would have gotten from the art-work as a whole than they did from the single portion that was given them.

Yet, when the singer sings translated texts the public seems displeased. It is curious. One wonders why? The oratorios are always sung in translation, why not operas and songs, provided the singer can sing good English?

The day will come some time (perhaps!). Meantime, it will be a step in the right direction if singers will persist in giving the name of the poet, the text of the song and such enunciation as will enable those who know the languages to understand.

Statisticians say that a very large percentage of the accidents of a year, happen to people in their homes. What more terrible, for instance, than when the piano pedal begins to squeak, and stays that way?

## VARIATIONS

By the Editor-in-Chief

Never again shall we doubt the generosity of our fellow creatures, or feel that the milk of human kindness has even begun to curdle.

Since the conflagration at our home, which burned up our accumulation of masterpieces waiting for insertion in this department, we have been flooded with voluntary contributions from all sides to make up the literary loss. We can print only a few of the donations, and shall do so from time to time. Here is one of them:

Dear Variations,

New York, January 12, 1927.

Hearing of your heartless fire, methought of Variations . . . and the enclosed slipped out of the typewriter.

Yours sympathetically,

VANDY CAPE—

## ON ATTENDING A CONCERT OF MODERN MUSIC; OR, WHY AUNT SARA LEFT HER MONEY TO HORACE.

I have utterly lost my faith in humanity. It is irrevocable; and now that Aunt Sara is dead, I am adamant about it. Here I have ruined my winter and dining alcove by inviting Aunt Sara to live in it until Xmas (ne Christmas), and that's not all. It's the time, all the time I gave to her, taking her around with me, just like a brother. She'd say "Now Janie dear I'm only an old woman and nobody wants an old woman, so go along to your parties." But no. I'd say (to myself) that's true enough but you're getting old and I must be nice and patient and try to be worth your \$10,000 and (outloud) why you silly dear, how can you say such things.

Perhaps I have forgotten to say that Aunt Sara had heart attacks and that I am a modernist. That is, modern music is Alpha and Omega to me; in fact, it means so much that I have ceased all landscape and figure work and am devoting my entire time to harmony so I may forget it and compose a lively nocturne for brass, percussion and voice. Isn't that a delectable idea! And I don't think it has been used.

Well, I did my best by Aunt Sara, taking her around to Sunday afternoon musicals; you know, where the hostess gives you tea for listening to her sing, and I think Aunt Sara had as good a time as the rest. Where I made my mistake was in taking A. S. to a concert of modern music. The following morning when she didn't come in and shut my windows as usual, I ran into the dining alcove to see whether her heart had been successful. But all I found was a note stuck in the coffee pot which read: "Fie Jane on such awful noise. I can't let you have my money to make a fool of yourself, so set that to a modern nocturne. Aunt Sara."

And today, two weeks later, cousin Horace wires me that Aunt Sara has died and left him \$10,000. And he, God bless my contrapuntal soul, writes 17th century madrigals for a living.

Yours sympathetically,

VANDY CAPE.

One place not under the spell of jazz is Budapest, where the gypsy bands still furnish the major part of the music in cafés and restaurants. Of course it is inconceivable that gypsy musicians ever could play jazz. Their idea of rhythm is to change the musical pace as often as they like.

How many of the modernistic composers will be honored by the world with centenary celebrations, either of their birth or death?

As the audience was departing from the Bach program which Stokowski and his Philadelphia Orchestra gave at Carnegie Hall recently, an enthusiastic young miss asked her male escort, "Didn't you just love the concert?" "Well, I didn't love it exactly," he replied, "but I respected it."

Now that the Cleveland Orchestra has revived Carl Goldmark's Rural Wedding symphony, it would not be inappropriate for the same, or some other organization, to let the present generation hear Raff's Lenore symphony, and Rubinstein's Ocean symphony. In their day, that trio of works constituted sure fire successes at every performance.

Rubinstein, by the way, was dreadfully afraid of ocean traveling. After his single famous tour of this country, he was offered one hundred thousand dollars to return, and answered laconically by cable: "Not for a million."

It has been decreed in London that the bells of the Church of St. Mary-le-Bow must be silent in the future. All other churches in the world should follow the example. Church bells, once necessary, now are a nuisance. There is nothing more exasperating or depressing than the mechanical and melancholy clangor of those brazen noise makers.

"Modernist Composer" writes to us: "The other morning when I gazed into the mirror, the face of Beethoven looked out at me. Does this mean that I should change my style of composing, or my bootlegger?"

Rene Devries writes that he received a letter last week, addressed "Leonard Devries." Two of our

own recent communications were addressed to "Emil Liebling" and "Leopold Liebling."

Nevertheless, there is something in names. Howes Norris, Jr., of Vineyard Haven, Mass., writes to ask us for our autograph, and as it is the first time such a request has come to this desk, we proudly hastened to comply, even though Mr. Norris added that he has also the autograph of those other obscure heroes, "all the Vice-presidents of the United States."

The day after Toscanini arrived here recently on the *Berengaria*, the Sun's ship reporter devoted almost two columns to Miss Rose Lewis, a noted English professional cook, who came on that ship also; and then the scribe added: "Among the other passengers were Arturo Toscanini," etc.

The Department of Commerce says that \$33,654,559 worth of eye-glasses were manufactured in America last year. Most of them used by music critics looking for a new great composer?

"Conductors Use Sabots," says a Paris cable to The World. We were hoping that the story would tell about two gentlemen of the baton who were fighting out a difference of musical opinion. However, the dispatch referred to autobus conductors who are wearing the wooden shoes to keep their feet warm.

WEAF, WJZ, WEEI, WBZ, WCSH, WGY, WCAE, KDKA, WJAR, WGN or YLIB, KYW, KSD, WOC, WCCO, WSAI, YLIT or WFI, WRC, WDAF, WWJ, WGR, WTAG and WTAM. No, dear reader, that is not opera in English. It is a list of the stations which will broadcast tomorrow night, at 10:30 p. m., the third act of *Faust*, sung by the Chicago Civic Opera Company.

From James H. Spencer, director of the Adrian (Mich.) College Conservatory, comes this gleeful communication: "Regarding the prize for the truly American setting of *America the Beautiful*, one

## TUNING-IN WITH EUROPE

There is more than an indication that Western music is going to conquer the world and exterminate the other schools in the process. Japan has long had its Imperial Conservatory and Imperial Orchestra manned by musicians of European training who treat Japanese music as an interesting exotic. And now the Turkish government is about to establish a National Conservatory on Occidental models. It will train musicians in the use of Western musical forms and instruments, and develop Turkish musical taste along Western lines. It is expected that this will eliminate one more cultural barrier between East and West.

However, Turkish folk music is to be preserved for their historical interest, and an elaborate collection is now being made by experts traveling through the length and breadth of Anatolia.

But there will no longer be any composing in the old Oriental modes. The composers of the future will be urged to keep the originality of Turkish music while combining it with the use of polyphony, harmony, counterpoint, and all the inventions by which Western civilization has expanded and enriched musical expression."

Who says the English have no interest in music—and no temperament? A little while ago Harriet Cohen, English pianist, received a letter threatening her with death if she continued to perform the music of Arnold Bax.

Jack Hylton, the jazz king of the British Isles, says he's been offered \$5,000 a week to take his band to New York. Some people are asking him if the offer did not originate in the British Isles.

Out of the two hundred and forty manuscripts submitted in a contest organized by the British Broadcasting Company, which offered \$5,000 in prizes, not one single work was discovered worthy of public performance. The prizes, therefore, were withheld, and the entrance fees returned to the aspiring composers. The judges included Sir Edward Elgar, Sir Hamilton Hartley, Sir Landon Ronald and the heads of the Royal College and Royal Academy of Music. The object of the competition was to en-

rich musical paper reports the prize as being \$1,000, while another gives it a \$500 interpretation. Who is right? Anyway, what is a mere five hundred dollars among serious music writers?" They do not value it any more than they do their right arm.

Toscanini refuses to be interviewed by newspapers, and one concludes that his conducting is, after all, the most interesting thing about him.

Suppose Haydn, Mozart, and Beethoven, arms linked together like The Three Musketeers, had walked innocently and convivially into the January 13 or 14 home concert of the Cleveland Orchestra, under Nikolai Sokoloff? This is what those simple minded musicians would have heard:

Symphony, D Minor ..... Franck  
Pageant of P. T. Barnum ..... Moore  
The Aeroplane, Op. 38, No. 2 ..... Whithorne  
Suite from the ballet, *The Fire Bird* ..... Stravinsky

One could imagine the comments of the eminent three, somewhat along these lines:

Beethoven (afflicted with his famous deafness)—"I wish they'd stop tuning up, and start to play."

Haydn—"I know what they're doing. It's a joke on me. They have taken three of my symphonies, and are playing them together, backward."

Mozart (mumbling to himself)—"Gee! I've got to cut out that bootleg stuff. When it settles in the ears, it's time to quit."

Latest musico-radio item from the evening dailies:

A hardware company is now sponsoring a radio orchestra and Eugene A. Lucas suggests that it open all programs with "The Anvil Chorus."—Post.

Grand opera is to go on the air throughout the country this week when an entire act of "Faust" will be broadcast by the Chicago Opera Company. Geoffrey M. Beemish, the man who has been dragged to operas all these years in his evening clothes, plans to get his revenge. He will listen to the aerial opera sprawled on a sofa and in his red flannel underwear.—Sun.

Something always is booming in this country. Two seasons ago it was Florida. Last season it was the stock market. Now it is Beethoven.

By the way, Bach isn't having a bad season, either.

LEONARD LIEBLING.

courage younger and lesser-known composers. Sir Landon Ronald, being interviewed on the inglorious result, repudiated the idea that British music is in a bad way. "We have the right people," he said, "but they won't go in for competitions." Then why have competitions?

Speaking of prizes, the new Beethoven prize established by the Prussian state sets a precedent in including among the judges "a free (free-lance) composer of the younger generation." Thus for the first time the competitors themselves are represented, though "the younger generation" is a pretty flexible term. The prize, by the way, is \$2,500 and is awarded once a year on the anniversary of Beethoven's death.

Dirk Foch's retreat from Vienna, according to an unofficial version, is due—not to inability or professional dissatisfaction, but to his excessive consumption of batons. It appears that Foch, who was head of the conducting class and conductor of the student's orchestra at the State High School for Music, broke more batons than the Austrian state could afford to pay for. The directorate in solemn conclave finally decided to allow Foch six batons per term, and wrote him (on November 24 last) that as he had already more than used up his allowance for the year, he would be supplied with only one more. All batons above the official quantity he would have to provide out of his own resources. The letter, signed by Joseph Marx, the rector, reads more like an official document from the eighteenth than the twentieth century, but the effect seems to have been all that could have been desired.

Why do German democrats get so excited over the face of Frederick the Great on their 10-Pfennig stamps, Bach and Beethoven and the other giants being given due publicity on the higher denominations? It's obviously not as a monarchist that the postmaster general wants him to be remembered, but as a musician. Did he not play the flute?

Dame Clara Butt, reaching home once again after a tour of Australia, Tasmania, and New Zealand, reports a universal demand for Sullivan's *The Lost Chord*. "I think that song is characteristic of England," she says. "I look upon it as something like Beethoven." Now figure that out, if you can.

C. S.

## A STEP FORWARD

Newark, New Jersey, long a musical center of unusual activity, due chiefly to the Newark Music Festival Association and its energetic Board of Directors, now has gone another step in advance, by organizing the Newark Music Foundation, designed to act as a clearing house and focal point for all important musical endeavor in that city.

A citizens' committee of forty members, headed by Benjamin S. Whitehead, foregathered at dinner last week at the Robert Treat Hotel, in Newark, to discuss and perfect the plans of the newly formed Foundation.

Its purposes, as outlined at present, comprise the following:

1. To conduct auditions for young musical artists through a committee of experts. Those appearing before the committee will receive a written report containing the consensus of opinion as to their qualifications for a musical career, advice as to further study, etc. When one thinks of talented young artists yearning for recognition but battling for mere existence amid disappointments and dismal forebodings, his heart should warm and his purse open to a movement that extends to such artists a helping hand to a successful career.

2. To assist in obtaining engagements for artists selected by the Audition Committee.

3. To give orchestral and chamber concerts and music lectures by "home talent" as well as out-of-town musical artists and authorities. The Newark Music Foundation will endeavor to make these concerts available at a cost well within the reach of everyone.

4. To advise and assist industrial and other business concerns in organizing musical societies among their employees, thus broadening the spirit of musical culture.

5. To co-operate with the schools of the city in their splendid educational work in the music field. An instance of the effectiveness and practical character of such co-operation is now being furnished by the Newark Music Festival Association, which, under its director, C. Mortimer Wiske, is training a group of two hundred student voices for the festival next May.

6. To encourage local talent throughout the city in various forms of musical activities including composition, and to give the public the benefit of this talent.

7. To arrange for prize contests of different kinds in which the pupils of the public schools may participate, and to co-operate with local institutions conducting music scholarship competitions and similar activities.

8. To develop co-operative contact with special community groups, with the view of giving to the community as a whole the benefit of their combined resources.

9. To co-operate with the nation-wide music week movement.

10. To encourage educational displays for the public such as the Beethoven Exhibit at the Newark library a few months ago.

11. To study methods used in other cities to develop the most effective features of a movement like this and carry them into practical effect.

12. To popularize the musical idea through publicity and education and thus develop the love of good music among the people as a factor in the cultural uplift of the community.

13. To arrange for special rates for concert tickets for members of the Foundation. Experience of organizations operating along similar lines has shown that tickets for many musical events in the Metropolitan district, including concerts and recitals at Carnegie Hall, Aeolian Hall, the Town Hall and the Metropolitan Opera House, can be had for about half the box office price.

Thus the holder of the membership card will have a wide range of choice, during the entire musical season, among a large variety of events, in addition to those arranged by the Foundation.

The foregoing program is an ambitious one, but Newark may be trusted to carry it out in greater part, for every civic movement started in that city of late years has been carried to a successful conclusion. Newark seems to be singularly possessed of public spirit, which has found fine demonstration in every line of philanthropical, practical, aesthetic, and artistic effort.

Rabbi Solomon Foster, Benjamin Whitehead, Edward W. Gray, Charles Grant Shaffer, Spaulding Frazer, Harold Vincent Milligan, C. Mortimer Wiske, Dr. Arthur Oliver, and Leonard Liebling, were the speakers of the evening. They all characterized the movement as one of valuable utility and highest artistic promise.

Those besides the speakers and arrangements committee who attended the dinner were: S. H. M. Agens, Sol Berla, Mrs. J. D. Berry, Jr., Postmaster Bock, Charles A. Carrigan, John L. Carroll, James E. Dougan, Mrs. Theodore D. Faulks, E. W. Glover, Charles E. Hetzel, Joseph A. Hurley, Theodore F. Keer, Henry J. King, Sebastian Kresge, Miss Marguerite Marquart, Corbett McCarthy, Mrs. Daniel Z. Noorian, Harry P. Schaub, Miss Louise D. Shugard, Mr. and Mrs. J. J. Spurr, 2nd, Wayland E. Stearns, Maurice L. Strunsky, Miss Louise Westwood, Mrs. Benjamin S. Whitehead and Mrs. C. Mortimer Wiske, all members of the citizens' committee, and Frank Chester Mann of Boston.

If all other large cities would follow the example of Newark, and institute a Music Foundation, it might lead to the recognition in Washington that the time is ripe for the addition to the Cabinet of a post known as the Ministry of Fine Arts.

There is a Secretary of Agriculture, whose bureau looks after cows, bees, onions, cauliflowers, seeds, and the like. Surely it is not too much to expect our

Government also to admit the existence of Music, and to do something toward its development, support, and protection.

If bees, why not Beethoven?

## FOUNDATION DON'TS

Kenneth M. Bradley, until quite recently educational director of the Juilliard Foundation, prepared a paper, *How Foundations Should Function*, for the recent convention of the Music Teachers' National Association at Rochester. Mr. Bradley himself was too ill at the time to attend. Read by a substitute, however, it was presented before that body.

The paper began with this paragraph: "In discussing foundations let me say that I am not discussing any existing foundation. I am presenting ideas, results of many years' experience in the educational field, and conclusions reached after consultation with some of the greatest musical minds in the world." Later on in his paper Mr. Bradley devoted a section to "Ways in Which Foundations Should Not Function," and made some suggestions "intended to be in the nature of constructive criticism," as he says. Despite Mr. Bradley's original disclaimer, one is inclined to believe that this part of his paper is based upon his experience with that notorious foundation which has been so utterly and completely mismanaged ever since it was founded.

1. I do not believe in an autocratic, or one-man administration of any foundation. I do not believe in investing anyone with so much authority as would be implied in this, even if that person were a musician and a trained educator of tried experience.

2. I do not believe that a foundation should begin with the creation of a school duplicating the efforts of other schools. In the first place this is unfair competition, and in the second, it is unimaginative to say the least. A school, particularly a graduate school, should be the last and not the first activity to be considered.

3. I do not believe generally in free tuition. There are a sufficient number of exceptions to this to make it a good rule. It is probably the experience of most teachers present that the student receiving free tuition rarely amounts to anything.

4. I do not believe in a school created for poor students. Let me hasten to add that I do believe in schools for talent, and for talent only. In needed cases scholarships and loans might easily be arranged, but with the student sharing the responsibility.

5. I do not believe in virtuosi as teachers. Again there are enough exceptions to prove the rule. But a virtuoso, as such, is often a poor teacher, and the only gain is the spectacular one of a head-line attraction.

6. I do not believe in paying the extravagant prices for such head-line instruction that are now being paid in various quarters where the competition is only for big names.

It is quite easy to believe that many of the teachers who are worth one hundred dollars a lesson to certain artists who are in need of specialized instruction. For instance: If a young opera singer goes to a retired prima donna of great fame for instruction in just the roles which that prima donna made famous, such instruction is worth anything that can be charged. But the average music student is not worth the price.

If a foundation pays forty, fifty, and a hundred dollars a lesson for the kind of instruction that is needed by fifty or a hundred thousand music students, then such a precedent exerts an upward pressure on prices that is disastrously felt all over the country.

If an endowed institution offers a contract for thirty thousand dollars a year to a teacher who is receiving ten thousand dollars a year in some other institution, it does not increase the usefulness of that teacher, but on the contrary, places a fictitious value on instruction that is felt throughout the profession. Very soon instruction would be beyond the reach of any self-respecting student who otherwise may have been able to pay his way, forcing him to become a beneficiary of a benevolent endowment—and not always to the general benefit of his character.

7. I do not believe in making up the teaching forces of an American foundation exclusively of foreign artists and teachers. I believe we should have the best in each field. If that best is a Russian, a Frenchman, a German, or a Turk, let us by all means have him, but, all other things being equal, why not have Americans on such teaching forces? Give the preference to an American if he is just as good.

I do not feel that Americans should be barred from a foundation whose money was made in America and given by an American citizen for the advancement of American music.

8. I do not believe in the ruthless removal of a pupil from a teacher who has carried him through nine-tenths of the way if the teacher is able to continue the remaining tenth of the way. Serious injustice is worked upon conscientious and able teachers whose reputations are blighted by such procedure.

9. I do not believe that the fields of criticism, wind-instrument instruction, research and the like, should be neglected in order to get the quick results that may be gotten by duplicating already existing activities. To cull a few of the more important piano, vocal and violin talents already developed elsewhere, and point to them as results, is not only misleading but dishonest.

All of these activities might be correlated and shaped into powerful forces for good if they were supervised by an idealistic and disinterested agency.

## A NOVEL TREAT

It is a very nice thing that John Erskine, Ernest Urchs and Olin Downes are doing this week in giving their—as one might say—semi-professional services in joint recital for the benefit of the MacDowell Colony. Of course, seeing that Mr. Downes is a professional critic and Professor Erskine—as one

might say again—a semi-professional one, their fellows on the dailies are having somewhat of a good time. The Sun, in announcing the concerts (they take place on Friday afternoon and Saturday evening at Steinway Hall), says "John Erskine, Olin Downes, Ernest Urchs, the well-known pianists." Lawrence Gilman announces that, since the critics are playing pianos, he is going to reverse the usual process and have them criticised by a pianist and that he has engaged Ernest Hutcheson for the purpose. We heard a story, though, to the effect that the three gentleman riders have been coaching the Bach Triple Concerto with no other than this same Mr. Hutcheson and that the other day, having an appointment with him at 4:00, they all three met on his doorstep promptly at 3:30, each one having arrived early with the idea of a half-hour's private coaching in advance. But don't fail to go if you can. It will be good fun and it will be an hour or two of very good music, too.

## DEAN BUTLER DISAGREES

It is a pleasure to print the following letter from Harold L. Butler, Dean of the College of Fine Arts, Syracuse University:

To *The Musical Courier*:

I seldom disagree with the subject matter of your editorials, but I must take exception to the advice you give in your editorial in the issue of December 30, "Make Musicians of Them". It is because there is a modicum of truth in your statements that they become dangerous to music students if taken literally.

What is it that nine out of ten music educators are advising? That the student get a thorough education in Music and as good a general education as time will permit. Exactly this. Nothing more and nothing less. I do not know of anyone advising that the student get a complete university education in academic subjects. (But it must be remembered that a number of men have done this very thing, and yet have had successful music careers. Reinold Werrenrath, John Powell, Herbert Witherspoon, Francis Rogers and David Stanley Smith are among a number of others who might be mentioned.)

If an ambitious student is willing to practice and study ten hours a day (and many do more) at least two hours of this time might well be spent on subjects other than music. Over a term of six or eight years such study would result in a good general education which would aid any artist in making a career. It is true that a genius is a law to himself, and that a musical genius in either performance or composition will have a successful career without any knowledge of history or literature. But he will be successful in spite of his poor education, not because of it. But we are not training geniuses. We are training young men and women with fine talent who wish to develop their talent to the utmost and have a successful career, if possible. Syracuse University has done its share of this work and has now out in the music field a number of men and women of whom we may be proud. (Alexander Russell, Richard Bonelli, John Barnes Wells, and Hallie Stiles of the Opera Comique in Paris, are a few of them.) Many another university can rightfully make the same claim.

But the universities do not claim that a good general education can be gotten only at a university. A good general education can be gotten any time, anywhere. It is up to the one who wants it. The very men you mention as non-university trained are men of good general education and culture, and you might have added Harold Bauer, Percy Grainger, Albert Spalding, Walter Damrosch and a host of others. How about our own composers: MacDowell, Carpenter, Foote, Chadwick, Mrs. Beach, Hanson, Taylor, and ten times as many more? All are musicians with a good general education and a high degree of culture. Do you mean to say that these composers and performers would be greater if they had not wasted so many hours in study and reading on subjects other than music. If not, why advise students of today to avoid the gaining of a general education on the ground that they will be more successful without it?

You state: "Yet Roland Hayes and John McCormack are both cultured gentlemen. But suppose they were not? Would it make any difference if only they knew enough music? Not the least in the world." This statement is pure piffle. The culture and education of these two men show in every phrase they sing. Do you mean that they divest themselves of their culture and education when they stand up to sing? Or do you think they would sing better if they hadn't wasted so many hours in reading and study? The fact is their voices and their voice technic might have been as near perfect without culture as they are with culture. But singing is not all a matter of voice and voice technic alone. The great artist is a great interpreter. One cannot adequately interpret great music without a trained and experienced intelligence. A good general education is a valuable and necessary part of this training and experience. If this is not so, then performance and composition are not arts. They are simply crafts like juggling and walking a slack wire. Any one with talent can do them if he will only work long enough and hard enough. Culture and general education are handicaps. Away with them. But we all know such statements are unadulterated bunk.

Rather let the music student get the best music education he can imbibe. But let him not neglect to get as good a general education as his time and talents will permit of. If he is narrow and ignorant of all but music, let him be sure his narrowness and ignorance will not show through his performances or his creative work. If in a university or out of it he can gain in intelligence and culture, he may be sure this gain will add to his merits as performer or composer.

In conclusion, a good general education can be secured more readily at a university than anywhere else, and as a number of universities are now offering first-class instruction in music, I cannot see why any student should hesitate to carry on his study in a university if he sees fit.

(Signed) HAROLD E. BUTLER.

Syracuse, January 8, 1927.

Dean Butler says nine out of ten music educators are advising that the student get a thorough

education in music and as good a general education as time will permit. But that is not the advice of American parents. It is not the advice of non-musical educators or school superintendents or any of those in authority. Their advice (with a few individual exceptions) is just the opposite: Get a thorough general education and as good an education in music as time will permit. If these parents and teachers agreed with Dean Butler we would not have a word to say; the editorial which inspired Dean Butler's letter would never have been written. But they do not.

Dean Butler says that if an ambitious student is willing to practice and study ten hours a day at least two hours of this time might well be spent on subjects other than music. Surely! We never thought of asking more. But the average American parent and non-musical teacher demands school work from nine a. m. to four p. m. and home work that takes the whole evening. It would be a wonder under such circumstances if the child could get in one hour of music study in such a crowded day, and if more were attempted health would be likely to suffer.

Dean Butler disagrees with us far less than he appears to believe.

#### AN IMPORTANT INSTITUTION

In this issue there appears an announcement from the Chicago Musical College, "a conservatory pledged to the highest artistic standards." It has for its president, Herbert Witherspoon, and for general manager, Carl D. Kinsey. The school has a faculty of more than 125 teachers and occupies its own building in the musical center of Chicago. A few steps from Michigan Avenue, the famous thoroughfare of the Windy City, and a few blocks from Lake Michigan, the school is ideally located, being only a stone's throw from Orchestra Hall and from the Auditorium Theater. The announcement tells the story of the summer master school which will begin at the College on June 27 and close August 6. During those six weeks, the Chicago Musical College will harbor, besides its own renowned faculty of master teachers, such men as Prof. Leopold Auer, Pasquale Amato, Richard Hagemann, Charles M. Courboin, Percy Grainger and Alexander Raab. Looking over the list of regular teachers at the school, one notices such names as Herbert Witherspoon, Florence Hinkle, Edward Collins, Vittorio and Aurelia Arimondi, Graham Reed, Charles Demarest, W. Otto Meissner and, foremost among the violin teachers, Leon Sametini. Other well known teachers found among the celebrities are Maurice Aronson, Viola Cole-Audet, Gordon Campbell, David W. Guion, Max Kramm, C. Gordon Wedertz, Rose Lutiger Gannon, Mabel Sharp Herdien, Lucille Stevenson, Isaac Van Grove, Helen Wolverton, Max Fischel, Maurice Goldblatt, Victor Kuzdo, Wesley La Violette and many others who have made big names for themselves not only locally, but nationally as well. Besides showing the college building, a page is devoted to the reproduction of some of its well appointed studios, reception hall, dormitory parlor, president's office, and its own recital auditorium known as Central Theater.

The Chicago Musical College is celebrating this year its sixty-first birthday. Since 1865 the college has been a big factor in the musical life of America. Many of the world's famous teachers of yesterday were at one time or another connected with the college, and today many of our performers and teachers throughout the land have for their alma mater the Chicago Musical College, a school that has added prestige to the reputation of Chicago as a musical center.

R. D.

#### Pirnie Conducts The Messiah

The Greenwich Choral Society, Donald Pirnie conducting, gave an impressive performance of the *Messiah*, at the Greenwich High School on January 11, with the assistance of the Oliver Anderson Ensemble. The soloists were Olive Marshall, soprano; Neira Rieger, alto; Henry Clancy, tenor, and Andrew Mitchell, Donald Pirnie and Alden Smith, basses. The singing of the chorus was excellent through-

#### MUSICAL COURIER

out. "Surely He Hath borne Our Griefs" was given with a spirit of sincerity and devotion and with beautiful tone and colour. The Hallelujah was inspiring with rhythmic vitality.

The soloists were well received. Mr. Clancy sang *Comfort Ye and Every Valley Shall Be Exalted* with distinction and beauty of tone. Miss Rieger was especially happy in her rendering of *He Shall Feed His Flock*. Miss Marshall is well-schooled in the oral tradition and her singing of *I Know That My Redeemer Liveth* was beautiful and impressive. Mr. Pirnie in addition to his duties as conductor, sang *Thus Saith the Lord and Who May Abide*. His singing was characterized by excellence of diction and effective interpretation. He was enthusiastically received both by chorus and audience.

The society is to be congratulated upon the successful completion of its first year. The excellent work of the chorus and the enthusiasm of the members presage much for the future of the organization and for the cause of choral music in Greenwich.

Mrs. Charles Lanier is honorary president and Mrs. Frederick Livingston is president of the society.

#### National Opera Club Opera Program and Ball

"This organization has for its object the consideration and discussion of operatic and other musical and kindred subjects for the purpose of propaganda and the furthering of educational work in music." So says the announcement appearing on programs of the National Opera Club of America, Baroness Katharine Evans von Klenner, founder and president, and this guiding principle of the club is evident in the attitude of all connected with it. A large assemblage gathered for the annual opera program and ball, Waldorf-Astoria Hotel, January 11, when Mme. von Klenner came before the parted stage curtains and told of being in the Indian Ocean



BARONESS KATHARINE VON KLENNER

on her world tour last year at this time. She referred to Charlotte Lund and others, who have given the explanatory opera talks at meetings, and said she "had been designated to do this tonight." This she proceeded to do in her ever original and telling manner, with many side-lights of humor and up-to-date comment. She briefly began the story of *La Boheme*, and continued from her royal ermine decorated box, preceding each act. She mentioned *Die Meistersinger*, *Les Huguenots* and *La Boheme* as "men's operas," and her elucidation of *Boheme*, act by act, was indeed most clear. "That's the way I like to hear opera," said a male listener, testifying to Mme. von Klenner's mastery and presentation of the subject. In the work there were associated Cornelia Zuccari (Mimi), Adelaide Vilma (Musetta), Alfonso Romero (Rodolfo), and John Robert (Marcello), with C. Demachi, pianist and director. Costumes, acting and entire ensemble were excellent. Part II brought Norma Leyland, soprano, singing a Massenet aria exquisitely; Hilda Deighton controllo, heard in *Mon Coeur* (Saint-Saëns) and Miles, Scalero, Deighton, Messrs. Romero and Robert in the closing *Rigoletto* quartet. President von Klenner, wearing white wig and gown with the officers and committee members also wearing the becoming white wigs, all were picturesque figures. The following were in charge: chairman of evening, Mrs. How-

hour of ballet. I have never seen a more interested crowd of 3000 kids in my life. They all knew the story, they all knew me, and how I came along. Also, since all the records of Pagliacci had been played for them, they knew the right place to applaud, and, oh boy!—how they did applaud. They have a wonderful school. The superintendent, Professor Porter, has great ideas to work out along this line. Also it is compulsory for all students to take choral work. This is surely a new field for opera—to get the kids to know what it is. And this was the first time any of them had ever heard opera. How interested they were! At the end when Canio kills Nedda and Silvio several little girls let out screeches. It was almost real to them.

The program was printed by their own printing plant, work done by students; also their paper, which usually has four pages. The money the children pay into the Association also pays for this school paper each day. Maybe, from what I have told, you can get a nice story and it may cause other schools to think.

(Signed) ORVILLE HARROLD.

#### NEWS FLASHES

##### Exceptional Tosca Performance (Special telegram to the Musical Courier)

Chicago.—Raisa scored a phenomenal success here at the Saturday matinee as *Tosca*. In glorious fettle, she sang herself into the hearts of her innumerable admirers. Beautifully gowned, she looked ravishing to the eye and from start to finish proved the bright star of the day. With such an artist well supported by Anseau and Marcoux, the performance proved one of the most interesting of the season.

R. D.

##### Rochester Opera to Visit New York

(Special telegram to the Musical Courier)

Rochester—The announcement of the conclusion of negotiations between the Theatre Guild and the Rochester Opera Company for the appearance of the latter organization in New York this season was made January 16 by Dr. Howard Hanson, director of the Eastman School of Music. Dr. Hanson stated that contracts had just been signed by Vladimir Rosing, as director of the company, for an engagement of one week some time in the early spring at a theater to be named. The repertory will be announced shortly. It is hoped that Eugene Goossens, conductor of the Rochester Philharmonic and former conductor of the British National Opera Company, will conduct the performances, assisted by Emanuel Balaban, formerly of the Dresden Opera Company. Productions will be under the personal direction of Mr. Rosing.

The Rochester Company, composed entirely of young American singers, born either in the United States or Canada, will include about forty artists. It has been developed in Rochester for the past three years and was organized for the purpose of demonstrating the feasibility of presenting opera in intimate form at a cost low enough to make it available for the general public; to provide a field for American singers with operatic aspirations, and to promote interest in opera in English, all its performances being sung in that tongue. Its principals were selected from various parts of the country after competitive auditions and have received training and practical experience in all branches of operatic art. The practical experience was furnished through frequent appearances on the stage of the Eastman Theater and through a series of public operatic performances in Kilbourn Hall, embracing a repertory that now includes eight complete operas. A year ago some of the principals toured Canada with Mr. Rosing and last summer the entire company appeared with conspicuous success at Chautauqua Lake Assembly and at the Conneaut Lake Music Festival.

K. A.

ard F. Doane, chairman of reception, Mrs. Mabel L. Robinson; master of ceremonies, Francis Wright Clinton, and chairman of dancing, Frank Holland.

##### German Light Opera Resumes

The German light opera theater, Deutschen Theater, under the enterprising management of Messrs. Fugmann and Belian, has reopened for the season, playing part of the time at the Heckscher Theater and on Sundays at the Longacre Theater. On January 9, it gave the *Das Dorf ohne Glocke* by Edward Künnecke, and on January 16, revived that first work of Franz Lehár's to attract attention, *Der Rastelbinder*. Again this season the performances are excellent. One misses that splendid prima donna, Edith Fleischer, who has gone to the Metropolitan, but there is a strong company which includes Edmund Loewe, Annie Tharau, Willy Gade, Helene Holstein, Siegfried Rumann, Eric Sylvester, and Nektar V. Flondor and others.

##### Musicians' Club New President, Arthur Bergh

At the regular monthly meeting of the Board of Governors of the Musicians' Club of New York held in their studio in Chickering Hall, Wednesday evening, January 12, the office of president (made vacant by the continued illness and regrettable resignation of Mr. J. Fletcher Shera) was filled by the election of the popular and loyal vice president, Arthur Bergh. Mr. Bergh was elected unanimously with much enthusiasm and conducted to the chair with appropriate music and ceremony. The new year "Get Acquainted Social" which was proposed by Mr. Bergh and which will take place on Friday evening, January 21, at the Comedy Club House, 150 East 36th St., promises to be an interesting innovation in the monthly activities of the club. The new "Service" plan sponsored by Geoffrey O'Hara is making good headway and bids fair to enhance the usefulness of the organization. The use of the studio for teaching and practice is filling a much needed requirement. A few hours are still open for reservation.

##### The Blochs in Sonata Recital

On January 9, Mr. and Mrs. Alexander Bloch gave a recital of violin and piano sonatas at the Civic Club. The program consisted of the Bach *Praeludium* and *Adagio* from the sonata in E minor, Pizzetti's sonata in A, and the Brahms sonata in D minor.

##### Sixth Biltmore Musicale

The sixth Biltmore Musicale will be held on Friday morning, January 21, the artists appearing being John Charles Thomas, Walter Gieseking and Louise Hunter.

#### MUSICAL COURIER READERS

##### How Children Learn About Opera

To the Musical Courier:

I thought you might be interested to know of the tour of the Manhattan Opera Company. We are going fast and furious, have had fine success, and prospects look good.

I want to tell you in particular about our engagement at Omaha, Neb. We were under the auspices of the Technical High School Activities Association, under the Supervisor of Music, Mrs. Fred Ellis. All the students are sold stamps; those who can afford pay ten cents a week and those who can not, pay five cents. This gives the student admission to all football games, all plays, and in this quarter they give them a big musical attraction. We gave them two shows—matinee and night. I sang Pagliacci at the matinee and there was an

## CHICAGO

## FLONZALEY QUARTET CLOSES SERIES

CHICAGO.—A Beethoven program wound up the Flonzaley Quartet series of three concerts at the Playhouse, on Sunday afternoon, January 9. This great ensemble organization held a houseful of its faithful followers in the palm of its hand throughout the program by its exquisite playing of the F minor and E minor quartets, and Messrs. Pochon, Moldavan and d'Archambeau rendered the trio in C minor. The Flonzaleys are always warmly welcomed to Chicago and a series of three concerts is not nearly enough to satisfy their host of admirers.

E. ROBERT SCHMITZ

A piano recital by E. Robert Schmitz means something new and novel in the way of program and interpretation. For his recital at the Studebaker Theater, January 9, Schmitz played only Bach and Chopin as old standbys and introduced modern and novel music for the greater part. Ravel, Debussy, Mjaskovski, De Falla and Albeniz proved once again that he is a pianist for the moderns and he holds the interest of a large audience throughout his renditions of them. He was applauded heartily and his success assured.

## CHORAL FRANCAISE AND GORDON QUARTET

La Chorale Francaise de Chicago made a successful bow at its first concert, January 9, at the Goodman Theater. The sixty-five members making up this new choral body, directed by Charles Lagourgue, showed evidence of careful training and set forth singing that was refined, delicately shaded, with good tone and adherence to pitch and expression. It will be interesting to watch its growth.

Assisting in the program, the Gordon String Quartet lent added enjoyment by its highly artistic rendition of the Debussy G minor quartet and a group by Pochon, Ravel and Lalo. Also, Mary Garden talked about Mary Garden and

various other things, but not upon French music, which was intended as her subject.

IRVING JACKSON

A newcomer, Irving Jackson, baritone, made a favorable impression at the Goodman Theater on January 9, singing a conventional program intelligently with a voice of fine quality, particularly in the lower register.

## LHEVINNE OPENS MRS. SOLLITT'S SERIES

What promises to be Edna Richolson Sollitt's greatest concert series opened on January 10 at Orchestra Hall and what with the world famous artist, Josef Lhevinne, giving the program and the large hall crowded with many enthusiastic listeners, the series got off to the best kind of a start. Such masterly playing as Lhevinne treated us to on this occasion is rare indeed, and served to convince once more what a great virtuoso he really is. He rejuvenates old music—things that have bored us in the past because of their everlasting usage on almost everybody's programs, fairly glowed under his wonderful fingers and technic, and he gave us new interest in them and made us like them. A rare artist, indeed! His program, comprising Mozart-Busoni, Schumann, Schubert-Liszt, Beethoven, Chopin, Debussy, Turina, Albeniz and Schulz-Evler, was so enthusiastically applauded as to necessitate the adding of many extra numbers.

## FLORENCE AUSTRAL CLOSES KINSOLVING MUSICALES

As the Sollitt Series began, the Kinsolving Musical Mornings terminated. These last were brought to a brilliant climax by the appearance of Florence Austral, she of the stupendous soprano voice. She stirred her listeners to spontaneous plaudits during her portion of the program (which was shared by John Amadio, flutist) offering Softly Sighs, from Der Freischutz; a Strauss group; the Charmant L'oiseau from The Pearl of Brazil, and numbers by Coates, Cyril Scott and LaForge. Amadio proved a real artist and Isaac Van Grove's accompaniments added materially to this enjoyable program.

## ORCHESTRA'S TUESDAY CONCERT

On the afternoon of January 11, the sixth program of the Chicago Symphony's Tuesday series offered a program which contained more or less familiar numbers—the Wolf-Ferrari Secret of Susanne overture, the Cesar Franck D minor symphony, Ibert's Concerto for Violoncello with Woodwind and Brass, Symphonic Variations for Violoncello by Boellmann (the first violoncellist being the soloist) and the Bacchale and Finale from Wagner's Tannhauser Overture. In these well known and well liked selections the orchestra greatly pleased the listeners, whose enthusiasm was proof of their enjoyment.

## LOUISE STALLINGS' DEBUT

For her recital debut here, Louise Stallings, lyric mezzo soprano, chose a most ambitious program, in the rendition of which she revealed herself an intelligent singer with a most serviceable voice. Her poise and charm of manner play no small part in her success. She set forth an effective rendition of numbers by Ibsen, Rubinstein, Wagner, Wolf, and the Dove Sono from Mozart's Marriage of Figaro (her first group), and won her listeners' approval. Following was a group dedicated to Miss Stallings by Bernard Wagenaar, Vernon Eville, Annabelle M. Buchanan and Romualdo Sapiro. These nor the balance of her program were not heard. Miss Stallings had the admirable support of John Doane at the piano.

## CLARA HASKIL IN PIANO RECITAL

Another first Chicago appearance was made by Clara Haskil in a piano recital at Kimball Hall, January 12. In well arranged program she immediately proved herself a pianist to be reckoned with, one who plays with heart as well as hands and whose musical intelligence, lovely tone and brilliant technic make for sparkling, effective renditions. It would be interesting to hear this gifted artist again.

## GORDON STRING QUARTET

For the third subscription concert of its series at the Quadrangle Club, on January 9, the Gordon String Quartet

offered Dohnanyi's D flat major, Felix Borowski's A minor and Beethoven's C minor quartets. These concerts as well as the many others by this excellent string organization, are highly successful.

## ELLEN KINSMAN MANN STUDENTS

Dorothy Wilkins, who went from the Ellen Kinsman Mann studio to fill the role of Mme. Jon Jon, French opera singer, with the Chicago Castles in the Air Company, has recently been sent to New York City to take Clair Madjette's place with the New York company. Miss Wilkins has been receiving much favorable comment on her singing of this role.

This is the second New York success this season to be registered for Mrs. Mann's students, Geneve Cadie's recital in Town Hall in November being the other highly successful appearance.

## ELSA HARTHAN ARENDT STUDIO ACTIVITIES

Mme. Arendt's Junior Quartet, organized this fall—consisting of Marion Schroeder, soprano; Marcia Sandahl, contralto; Carl Strum, tenor, and Eric Harthan Arendt, bass—has been in demand for many appearances, including a radio program from Station WLS, appearances at Hayes School, Women's City Club, Chicago Commons, and at various public schools. On December 19 they sang a group of Christmas carols at the First Congregational Church, Oak Park, winning many expressions of approval. They have been engaged for a program at the Elgin Woman's Club in March.

Marcia Sandahl, contralto, recently made a successful appearance as contralto soloist in the Elijah performance at Carl Schurz High School. Marion Schroeder is soprano soloist at St. James Episcopal Church.

Other artist-pupils of Mme. Arendt holding important church positions include George F. Gordon, bass soloist at Englewood First M. E. Church. On January 17 Mr. Gordon was heard in an aria and group of songs at Orchestra Hall with the Sherwood Orchestra. Elizabeth Sifers, soprano, has been chosen soloist at Hyde Park Presbyterian Church to fill the position left vacant by Helen Bickerton Cole, also a Mme. Arendt pupil, who is at present studying in Italy. Loretta Liedell is soprano soloist at Berwyn Presbyterian Church, also appearing there in recital October 26 with Edwin Stanley Seder, organist.

The Cameo Trio, presenting medley of old favorite songs in costume, consisting of Elizabeth Sifers and Loretta Liedell, with Patricia McPike, pianist-accompanist, reports an unusually busy season. Since December 1 they have appeared as follows: December 8, Oak Park Arms, Oak Park; 10, Social Economics Club; 14, Edgewater Catholic Women's Club; 21, Glen Ellyn Woman's Club; January 4, Rogers Park Woman's Club; 5, Wilmette Woman's Club.

Solo appearances of artist-pupils include Lucille Long, December 20, Nineteenth Century Club, Oak Park (music department) and also for the Alliance Francaise. Miss Liedell was soloist for the Literature Department of Nineteenth Century Club, Oak Park, December 20; January 11 at River Forest Woman's Club, and is booked to sing at the Blackstone Hotel, January 26. Elizabeth Sifers, soprano, programs was soloist, in Kansas City and Iola (Kans), church programs and also at the Three Arts Club.

## THE WYRICK CONCERT

The second of three concerts arranged for this season was given by Ambrose Wyrick, tenor, at Orchestra Hall, January 6, assisted by the Symphonic Trio and Albert Heilmann, accompanist. A large audience greeted his every appearance with pronounced enthusiasm, each group delivered lending to his popularity as a song recitalist.

Mr. Wyrick appeals to the masses and his program was built accordingly. He sings as he feels and was in good voice and fettle, giving zest to his deliveries, emphasizing his sense of interpretation and expression of temperament, which attributes predominate. His equipment includes what many singers do not possess, but wish for, namely, much aplomb. Every number was encored. Those assisting gave able support.

## ANNA GROFF-BRYANT STUDIO NOTES

Anna Groff-Bryant conducted a vocal clinic before the Osteopathic Women's Club at the regular meeting, January 4, for which the subjects were supplied by the organization. The demonstrations were regarded by those present as healthful, helpful and far-reaching in their educational and corrective effect. A new truth demonstrated before a group of women broad-minded and eager to investigate new findings!

Theodore J. Regnier, baritone and artist-pupil of Anna Groff-Bryant, sang the incidental solos at the French Choral Society's concert at Goodman Theater, January 9.

## ILLINOIS COLLEGE OF MUSIC PRESENTS PIANISTS

Maryan S. Rozzki, of the Illinois College of Music and Dramatic Art, presented three young piano pupils in recital at Kimball Hall, January 9. George Wojciechowski, Virginia Kowalski and Harriet Mucha were the participants who competed for a \$1200 scholarship. An orchestra under the direction of Mr. Rozzki assisted.

JEANNETTE COX.

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A WARMER CHRISTMAS

All the way from Australia William Bachaus and Mrs. Bachaus send good wishes for Christmas and New Year to the MUSICAL COURIER. Christmas landscapes in Melbourne, where the photo was taken, are slightly pleasanter than here.



THE ELSHUCO TRIO,

which is booked for a tour to the Pacific Coast under the management of Emma Jeannette Brazier. About twenty engagements will be fulfilled during the period from March 7 to April 15. This sterling trio is giving its usual series of New York recitals this season, the next one being scheduled for Friday evening, January 28, at Aeolian Hall.



CLARA NOVELLO DAVIES,

photographed in her London studio where she is spending the winter. Mme. Davies will visit America next spring.



PRAWNING

at Friston (Sussex), England. Left to right: Frank Bridge (composer), Howard Ferguson (pupil of Harold Samuel), and Harold Samuel. The lady is Mrs. Frank Bridge.



NATALIE BOROVSKY,

daughter of Alexander Borovsky, taking the waves at Juan-les-Pins, on the French Riviera. Little Miss Borovsky refuses to listen to any pianist but her father, and does not care who knows it.



DAISY JEAN,

who returned recently on the S.S. Paris after four months in Europe, which included recitals in her former home Antwerp, London, Liverpool, and other leading English cities. Mme. Jean will make her Chicago debut, at the Playhouse, February 13, in her unique program of cello and songs at the harp, which she also will present in recital at Steinway Hall, New York, February 2, in addition to numerous other engagements.



ETHEL HOTTINGER

American mezzo-soprano, pupil of Oscar Saenger, who sang very successfully in France last season, is now engaged at the Geneva Opera House, where she is singing Carmen, Azucena, Delilah, and other leading roles. The Geneva press is most enthusiastic about Miss Hottinger's work, and her audiences give her an ovation at every appearance. Here she is pictured as Carmen.



COMPOSER AND ORGANIST.

Harold Gleason (on the bench), head of the organ department of the Eastman School of Music, was soloist on January 6 with the Rochester Philharmonic Orchestra, Eugene Goossens conducting, on the occasion of the first performance anywhere of a new concerto for organ and orchestra by Dr. Howard Hanson (left), composer and director of the Eastman School of Music. The new work made a very decided impression.

## THE PUPIL'S HOME WORK

By L. E. Eubanks

The most successful music teacher that I have ever known was a woman who made a special point of seeing that every one of her pupils did proper study at home. I knew of two instances where she declined to go farther with the child when she learned that he could not be induced to do any work between lessons. She did not care to be blamed for failures that were not her fault, and considered it good business to let such pupils go.

It is not an uncommon thing to hear the parents of music students lament that progress is so slow. Inquiry will show that nearly every time they blame the teacher, arguing that the child does his part in going for his lessons regularly.

None but the brightest pupils—those of genius that has to be restrained rather than encouraged—can get along without study, and a lot of it. The sooner parents as a whole get away from the assumption that the teacher can do it all the better for all concerned.

I think it a very good idea to talk the matter of frequency of lessons to the fathers and mothers. Give them to understand that the ordinary pupil can never get anywhere on one lesson a week without home work. We have seen the adult (seemingly intelligent on other things) who expected the instructor to produce great results in a few months of the one-a-week system, regardless of what the pupil did between lessons. Even more; there are some so unreasonable as to ask that a child, a lad of perhaps merely average talent, be developed into a virtuoso by an hour—sometimes only thirty minutes—every two weeks, while he gives every waking moment not spent with his teacher to pursuits wholly unrelated to music.

The indifference of some parents on this subject of home practice is explained by a misapprehension of the nature of

music study; they do not appreciate its intricacies, do not grasp its magnitude. To illustrate, one mother was sure her daughter should give twice as much practice to her elocution as to her music, because, as she explained, "speaking is so much harder than playing." Ridiculously shallow thinking, but it is a very common thing! An appreciation of music by pupils and—equally important—by those who govern the pupils, would go a long way toward smoothing the teacher's path.

Of course, pupils often mislead their parents, reporting that they are getting along splendidly when really they are dragging. Ignorant of the art themselves, the mother and father rest contented on this false assurance, and continue to spend their money to no purpose. Parents, and particularly grandparents, are too easily impressed with the embryonic learning of their child. Many youngsters are highly egotistic, and with but the very slightest acquaintance with a study—it is just as apt to be one of their other studies at school as music—will put up a great show of knowledge. The old folks, with that blind faith and pride in "our own blood" that has been the undoing of so many, old and young, listen in deepest awe to the juvenile "phenom" and vow again and again that he or she is destined for a great future, will "make his mark," etc.

We must admit that the child is not the only one to blame in such cases; the parent should get closer to the work and know conditions from the teacher's own lips; and the teacher should voluntarily inform parents of what they may reasonably expect in any given instances. Co-operation, oh what a world of mistakes and disappointments it could save if always given a chance!

The successful teacher to whom I have referred made it her invariable practice to get acquainted with her pupils' families, to call on the parents and obtain some idea of the home conditions. She demanded co-operation, and usually secured it. Parents, especially those in moderate circumstances, want something for their money, and a sensible teacher can quickly show them the value of home work in hastening results.

Reluctance of parents to use compulsion accounts for much of the neglect of home practice. And to tell the truth, we cannot be very sanguine over the musical future of a child who has to be forced to practice. Certainly it might happen with any child occasionally, but the student who dislikes music so decisively that he has regularly to be driven to practice will not be likely to rise high in the work. I know a boy who has taken music two years now and still con-

siders it the greatest of bores. But he is clever and manages to deceive his parents. He takes his lessons regularly, treats his teacher respectfully, and keeps everybody good-humored. He tells his parents that he needs no home work, and they believe him. He practises very little, just enough to "get by," while his mind is entirely on horses, hogs and crops. That lad is going to make a rattling good farmer, but not much of a musician.

But it is true that many children must be dealt with very firmly. As I have said, nothing will be gained, ultimately, by undue pressure, and though I have never been an advocate of children's punishment as that is usually understood—still the youngsters must be held to some discipline. Sometimes indifference, or even unwillingness to practise, grows into fondness for it, under the right coaching. At least, a reasonable effort should be made to secure the pupil's real interest before he is given up as distinctly "unmusical."

One good plan is to draw an analogy between the study of music and that of some pastime the child likes. Ask the boy who is a good tennis player how often he plays; ask him if he would be the player he is if he only took up his racket once a week, or once in two weeks, and never gave the game a thought between those times! Be prepared; he will reply to you that he likes tennis but does not care for music. Whereupon you must remind him that he did not care nearly as much for tennis until he had learned to play it fairly well. Assure him that if he sticks to music, working at it in the right way, the time will come when his joy in it will equal or surpass all the pleasures he can gain from other amusements.

It is commonly supposed that two music pupils in the same family are encouraged for their home work by practising together, but this is not always true. If one is very far ahead of the other, he will not do much of the work he should, but spend most of the time helping the other pupil or, perhaps, "showing off."

The younger pupil probably will be more or less rebellious against help from a brother or sister, and fret under the consciousness that he is behind. Experience seems to point to individual and independent practice as the better course, unless the pupils are taking the same lessons.

A ten-year-old acquaintance has just been taken from a professional instructor and put under the guidance of an older sister who has "had a little music." The plan will fail, it nearly always does. It is not costing Johnny anything, and he is not much interested; he can't take his sister seriously. You know, a prophet is without honor in his own home town. Mary isn't getting any pay, and since the kid is so refractory anyway, she puts the work off very frequently. This is an age of the specialist; and if we want a child properly trained in music we should give him to the instructor who makes the work a business and puts business into the work.

## Elly Ney Arrives for Record Tour

Elly Ney, "Beethoven Centenary Pianist," arrived on the Berengaria a few days ago for the briefest and most crowded American season of her career. She will appear in fifty cities in the short space of three months, returning to Berlin for a series of Beethoven commemorative programs in April.

She boasted to the ship news interviewers that she was a good deal less of a visitor and a good deal more of an American than ever before. She now makes her home in Portland, Ore., where she and her husband, Willem Van Hoogstraten, have established their permanent address. "We both speak English—and American—in preference to any of our other languages," she declared. "We are fond of American moving pictures and American sports, as well as American music and musicians."

Regarding American music, she ventured a glowing opinion: "American audiences are the sanest and healthiest, musically speaking, in the world. This is because Americans listen to music with the heart, and don't bother to dissect it with the intellect. Americans are a young people and they still receive music with something of the fresh spirit of the child."

"I hope they will never lose that quality. Too much critical and technical dissection spoils the natural impression. In Europe there are many musical centers which are oversophisticated. Americans have not reached that stage. Even their critics listen well."

"America is about to become a musically conscious nation. By many different paths its people are discovering for themselves the satisfaction to be found in beautiful music."

"The main problem now is one of leadership. Yet no leader can ever lay down the law for the American public. That was the 18th century method, when the patron called the tune. His day has passed, and has been succeeded by an era of the broadest individualism. Somebody has called it the age of confusion, but it is something bigger and better than that."

"Music has an enormous popular following in America today. If the popular taste can be trusted to guide itself aright,—and I think it can—we are already seeing the beginning of a golden age of music, with the United States as its heart and center."

## Geneva, Switzerland, Notes

GENEVA.—The first three weeks of the annual season of opera at the Grand Theater have served to bring forth seven works, of which the first was a revival of William Tell, brilliantly rendered by an adequate company superbly guided by the American conductor, Ralph Lyford. The repertory thus far embraced Carmen, I Pagliacci, La Traviata, Rigoletto, Faust, and The Jewess, of which the two latter attracted particular attention through the high artistic standards attained and by the original work of the Russian Ballet in the Walpurgis scene of Faust. M. R.

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## CLEVELAND, OHIO

CLEVELAND, OHIO.—Bringing his recently organized string quartet for its first visit to Cleveland, Mischa Elman entertained an interested audience at a recital of chamber music at Masonic Hall, December 8, under the direction of Frederick Gonda. Mr. Elman and his fellow artists—Edwin Bachmann, second violin; William Schubert, viola, and Horace Britt, cello—played a most enlightening program that included works by Mozart, Brahms and Ravel, and demonstrated that, although their ensemble has been in existence but a little over a year; nevertheless these sterling artists already rank high in the list of quartets.

On the same evening, Horatio Parker's *Hora Novissima* was given its first local performance, at the Museum of Art, by the soloists and choir of the First Baptist Church, under the leadership of C. B. Ellinwood. Soloists included Hazel Lawrence, soprano; Marie Simmelink Kraft, contralto; Richard Bovington, tenor; Plummer Giffin, bass, and Harold L. Branch, guest tenor, while Roy J. Crocker furnished the organ accompaniment. A mixed chorus of twenty-four voices supplied a sonorous background for the lovely solo numbers.

December 14, the Ribaupierre String Quartet played at Wade Park Manor, on the Cleveland Chamber Music Society series, offering two Beethoven quartets and the colorful quartet by Debussy. The instrumentalists of this commendable organization, all of them members of the Cleveland Institute of Music faculty, include Andre de Ribaupierre, first violin; Charlotte DeMuth Williams, second violin; Quincy Porter, viola, and Rebecca Haight, cello.

The soloist at the pair of concerts given by the Cleveland Orchestra at Masonic Hall, December 16 and 17, was Victor de Gomez, principal cellist of the orchestra, who demonstrated once more that he is an outstanding artist in his line. This year he chose the Haydn D major concerto for cello and orchestra, and played it brilliantly, while Nikolai Sokoloff led his musicians through masterful orchestral accompaniment. Other numbers on the program were Weber's Oberon overture and the Rimsky-Korsakoff Scherzade suite.

Something new was given at the Museum of Art, December 17, when a "carol concert" was presented by the choristers of St. Ann's Church, augmented by local soloists, with Arthur W. Quimby at the organ and Edgar Bowman directing the singers. A wealth of old French songs appeared on this highly interesting program and Gregorian chants, used in the French Messe de Minuit were sung by the choir, while the Kyrie and Gloria in Excelsis Deo from the Massa Brevis by Palestrina were the high spots of the evening.

E. C.

## Haydn Owens and His Many Titles

Haydn Owens has many titles, being equally successful as conductor, pianist, accompanist, teacher, coach, and one of this country's foremost champions of Welsh music. Haydn Owens is located in Chicago, where he directs the destinies of the Haydn Choral Society, and also the Calvary Presbyterian Church choir. On December 26, Mr. Owens directed the Dream of Mary (Parker), a musical pageant directed in costume by a fine chorus assisted by well known



HAYDN OWENS

soloists. On January 9, Mr. Owens directed Handel's *Messiah* with special soloists, a chorus of seventy-five superb voices at the Calvary Presbyterian Church. Last month the Haydn Chorus performed at Orchestra Hall in Chicago, and every critic was unanimous in proclaiming the performance especially good.

Seen recently by a representative of the *MUSICAL COURIER*, Haydn Owens said: "It seems that there should be room in this country for the presentation of Welsh music in communities where the Welsh population is sufficiently large. Take Cleveland, for instance! I would like nothing better than to be called there to direct a program of Welsh music, but how am I going to do this? No one has ever written me."

The representative of the *MUSICAL COURIER* smiled and answered Mr. Owens as follows: "Why not run a little article in the *MUSICAL COURIER*, which is read the world over, and say that you can be located by addressing you care of the *MUSICAL COURIER* in Chicago and see what will happen." Mr. Owens (as well as the writer) is now awaiting correspondence from cities having choral societies desirous of performing Welsh music under the guidance of such a conductor as Haydn Owens.

## N. Y. Piano Conservatory Pupils in Recital

A piano recital by the pupils of Blenda Carlberg and Mrs. Sigmund Klein, of the New York Piano Conservatory and School of Affiliated Arts, was given recently at the home of Mrs. Alfred Cluthe of Glen Ridge, N. J. Mildred Kelley, contralto, a member of the faculty, sang negro spirituals.

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## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—The third chamber music concert by the Persinger String Quartet, under the auspices of the Chamber Music Society of San Francisco, was given in Scottish Rite Hall, December 7, before an unusually large audience that showed its appreciation of a program consisting of two old standbys and a number of novelties. Mozart's C major and Cesar Franck's D minor quartets were the two familiar numbers. The playing of the Mozart had great clarity and animation while in the Franck quartet there was evident a tonal balance of rare excellence, color agreeably varied, and technical efficiency of the highest order. The shorter pieces included La Romanesca, an exquisite Sixteenth Century Gaillarde, harmonized by Joseph Achron; Humoresca-Scherzando (Ippolito-Ivanoff), and Jazetto (Samuel Gardner) especially arranged for the Persinger String Quartet by the composer. In each piece, Messrs. Persinger, Ford, Firestone and Ferrier revealed not only a grasp of the technical essentials of ensemble playing but of the musical material as well, and they played with a vivacity and freshness that gave unlimited pleasure to the devotees of chamber music. This was the last concert of the quartet prior to its departure for Santa Barbara to take up its residence there for six months of the year.

San Francisco has heard more than a half dozen singers during the first few weeks of the music season, and high among these was the sensational success that Lucrezia Bori, Metropolitan soprano, made at her first appearance here in the Exposition Auditorium, December 8, as the third attraction of the Elwyn Artists' Series. Mlle. Bori is not only a beautiful singer but also a young woman with a vibrant, buoyant personality that pulsates with emotional vitality and temperament. Her voice is beautiful in texture, fresh and deliciously limpid, and it is produced with a perfection of style, ease and grace not frequently encountered. Mlle. Bori sang music of many schools wherein she showed herself a clever interpreter and a singer who respects the art of bel canto. Her Haydn, Scarlatti, Schubert and Mozart manifested rare artistry and understanding, while her Italian and Spanish songs were given with spontaneous expression, with exquisite diction, with fervor and with a melting loveliness of tone sufficient in itself to stir the emotions. Such colorful singing is possible only by an artist and musician of intelligence, taste and innate refinement. Mlle. Bori responded to encore after encore and in each appearance her art, graciousness and charm seemed to please her audience more. Lucrezia Bori has certainly given San Francisco something to talk about. It is rumored that she is to appear here next fall with the San Francisco Opera Company. Should this be true, it is the best bit of news that has reached our ears in many a day. Mlle. Bori may be sure of a hearty welcome. Robert Bristol was the singer's able accompanist.

The fifth program of the San Francisco Symphony Orchestra, played in the Curran Theater, December 10, and repeated December 12, was one of the best balanced thus far this season. Opening with Schubert's magnificent and impressive C major symphony, Conductor Hertz gave it a memorable reading, technically and emotionally. A composition heard here for the first time which proved unusually effective was George Schumann's Dance of Nymphs and Satyrs. The audience thoroughly liked it. Equally interesting was Berlioz' The Damnation of Faust, of which Hertz gave a brilliant interpretation. As a matter of fact, Mr. Hertz puts blood and spirit into every score he interprets but never destroys the lines of beauty. Always the virile and inspired leader, he seemed even more so upon this occasion. The orchestra was in fine form. It responded to Mr. Hertz' slightest motion with alacrity and played with great precision and pliancy. The entire performance was one to give satisfaction to the most fastidious.

The chief musical attraction of the Christmas season was the performance of Handel's Messiah with a cast of nearly 600, including 300 members of the Municipal Chorus, 100 singers of the San Jose Oratorio Society, an augmented San Francisco Symphony Orchestra and four noted soloists—Lorna Lachmund, soprano; Kathryn Meisle, contralto; Arthur Hackett-Granville, tenor, and Fred Patton, baritone. Dr. Hans Leschke, municipal chorus leader, was director general of the oratorio while the orchestral accompaniment was directed by Alfred Hertz. The Messiah was presented under the auspices of the Municipal Government of San Francisco. With an attendance of several thousand persons and an increased interest over last year there was tremendous applause for the soloists and chorus. This was due to the fact that the chorus was larger and exceeded its previous artistic efforts, giving an impressive performance. At least a half dozen of the principal choruses drew emphatic approbation. Thanks to Dr. Leschke, the tone quality was above reproach and the en-

semble work was interpreted with the assurance born of sufficient preparation and thorough acquaintance. Under Hertz' fine leadership the orchestra played eloquently. The soloists were uncommonly competent, high honors going to Kathryn Meisle, whose flexible, powerful contralto voice was used with admirable effect. Her tones were mellow and well sustained and the many long phrases prevailing in her part were held easily through the end. That majestic aria, He Shall Feed His Flock, was sung with the most beautiful enunciation and expressed with the deepest feeling. It brought Miss Meisle tremendous applause. Fred Patton, with his fine baritone, resonant and rich, sang the florid solos with facility and with great vitality of interpretation. Mr. Patton emphasized the devotional qualities of the music as only the experienced oratorio singer can. It was a pleasure to hear again the warm, expressive voice of Arthur Hackett-Granville, who sang with fine regard for the sense of the text and of the style of the music. Lorna Lachmund's soprano voice is especially sweet and pure in the middle register and she again exhibited her unfailing musicianship and faultless taste.

Albert Spalding gave his recital at the Exposition Auditorium, December 12, under the direction of the Elwyn Concert Bureau. Spalding is a real favorite here and the public never fails to receive him enthusiastically whenever



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).

"A marvelous exponent of Chopin."—*The Observer* (London).

he appears. Mr. Spalding chose a program that was un-hackneyed and well contrasted. Beginning with two pieces by Bach, he proceeded to Tartini's A major concerto which he played with fervor of expression and a purity of style that convinced of his rare taste and seriousness as an artist. Mr. Spalding's second important number brought Saint-Saëns' B minor concerto, wherein he manifested that his execution is practically without a blemish. It was performed with beauty and variety of tone and a fascinating grace of phrase, the second movement especially being distinguished by genuine poetic feeling and an enchanting delicacy. The last group included items by Chopin, Cecil Burleigh, Schubert-Spalding, Wieniawski and Sarasate. Andre Benoit, at the piano, gave another demonstration of his art.

Mr. and Mrs. Homer Henley, both well known in local musical circles, are the happy parents of a lovely baby girl and are receiving the felicitations of their many friends.

Annie Louise David, distinguished harpist and teacher, who has been in San Francisco for several months teaching a large class of pupils and filling numerous engagements in this vicinity, has left for the East. After a tour which will take her as far South as Florida, Miss David will return to California where she intends to reside permanently.

Bertha Weber, distinguished California composer and pianist, was guest artist at the New Elks' Club in Oakland recently, giving what is known as the Vesper-Hour Concert from five to six o'clock. These events take place on Sunday afternoons. Miss Weber played exclusively her own compositions on the piano and pipe organ. Among her works she featured her own Alaskan Legends and pipe organ numbers that she played at Aeolian Hall, London, England, and was vociferously applauded by a large and thoroughly appreciative audience.

The Allied Arts Club, Mrs. Edward R. Place, president, gave a social day at the Fairmont Hotel. President Edward M. Hulme of Stanford University delivered a lecture on Art and Life with Special Reference to Music and created a splendid impression with the authentic manner in which he handled his topic. The musical program was

rendered by Harriet Murton, soprano; Frances Wiener, violinist, and Evelyn Biebesheimer, pianist.

Horace Britt, formerly first cellist of the San Francisco Symphony Orchestra and cellist of the Chamber Music Society of San Francisco, who is now affiliated with the Mischa Elman String Quartet, was recently in San Francisco. Although Mr. Britt was here but a very short time he managed to see many of his old friends who extended him a hearty welcome. Mr. Britt was one of the most popular and beloved artists who ever resided in our midst and his leaving here for wider fields was the source of deep regret.

Edna Larsen, pianist and accompanist, is kept very active in her studio looking after her large class of pupils.

Elwin A. Calberg, a pianist of whom San Francisco is proud, gave a recital, December 10, in the ballroom of the Hotel St. Francis and again played with a superlative technique and a tone which has singing and sensuous quality. Fine musicianship, poise of intelligence and a splendid range of sentiments and emotions are among Calberg's chief artistic assets. His performance met with the approval of a large and responsive audience.

Lillian Birmingham, well known in California's club, social and musical life, has returned from the East where she passed several months. She attended music club conventions in various Eastern cities and while in New York heard many delightful concerts and operas. Mrs. Birmingham has a wide circle of friends in the East who accorded her a hearty welcome and honored her with many forms of entertainment.

C. H. A.

## SEATTLE, WASH.

SEATTLE, WASH.—A busy season of pre-Christmas concerts was headed by the second concert of the new Seattle Symphony Orchestra's regular series. Under Conductor Karl Krueger the new orchestra performed excellently, a greater perfection of ensemble being noted. The Beethoven fifth symphony was the chief offering of the evening, and Mr. Krueger won merited praise for his interpretation. Other numbers on the program were chosen from Smetana, Wagner, Schmitt and Gluck. Mr. Krueger has been announced for a series of presymphony concert lectures, under the auspices of the Sunset Club. In these lectures he will analyze and illustrate immediately the following symphony concert program. The first of these lectures was given December 3.

Sponsored by the Men's Club of Plymouth Church, Lucrezia Bori was presented in concert in the Church Auditorium, December 16. Miss Bori delighted her Seattle audience and made sure of an enthusiastic reception should she return in future seasons.

Albert Spalding was presented in recital at Meany Hall by the Women's Federation of the University of Washington, December 2. Mr. Spalding is very popular in Seattle and played to a capacity house. Andre Benoit was the accompanist.

Choral societies have predominated during the past two weeks, giving renditions of many choral works new to Seattle. The Amphon Society, under the leadership of Graham Morgan, was heard in concert at Meany Hall, December 15. The Amphon is said to be the largest and oldest male chorus organization in the West, and has been a successful pioneer in building up Seattle's musical atmosphere. The Cornish Trio were guest artists at this concert.

The Ralston Club, another male chorus organization, was heard in concert at the First Presbyterian Church, December 14. This club is entering its third year of existence, under the leadership of Owen J. Williams, and is already winning an enviable reputation for itself. Hine Brown, local violinist, was the assisting artist.

The Orpheon Society, an all-women's organization, was heard in a beautiful program at Plymouth Church, December 7. Edwin Fairbourne, conductor, has built up a splendid chorus, and its interpretations were such as could be expected only from a most experienced singing society. Mr. Fairbourne also contributed some organ solos, while the guest artist of the evening was Peter Meremblum, violinist of the Cornish School.

The Manhattan Opera Company gave four performances in the Metropolitan recently, starring Orville Harrold and Tamaki Miura as leading soloists, together with the Pavlyukrinsky Ballet.

The Olympic Morning Musicales, presented by Cecilia Augsperger Schultz, offered the Cornish Trio at the third of its series. The Cornish Trio presented the Tchaikowsky A minor trio and a Mozart trio as its principal offerings.

The Spargur String Quartet, one of the Northwest's leading musical organizations, gave the second of its series of concerts at the Olympic Hotel, December 9, playing a delightful program. The works of Smetana and Beethoven were among the offerings of the evening, and gave opportunity for the members of this brilliant organization again to demonstrate their understanding of the classics.

Kolia Levienne, cellist and member of the Cornish School faculty, gave a brilliant program at the Little Theater of that institution, December 17. Mr. Levienne is a master

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musician, his interpretations being delightful beyond description, his technic perfect. He was assisted on the program by John Hopper, pianist and accompanist, who played two groups of piano selections.

Jacques Jou-Jerville, a leading vocal instructor of the city, presented another of his art programs, December 12, at the Wilsonian. Mr. Jou-Jerville is attracting considerable attention because of these art programs, in which he presents his students. Not only are these programs devoted to solo numbers, but to ensemble groups as well, and the programs offered vary widely, even to having string accompaniments under his personal direction.

Featuring the works of Edouard Potjes, local pianist and composer, the Seattle Clef Club presented a fascinating program, December 6. Compositions of many Seattle composers were heard, all being interpreted by members of the local profession, including the composers themselves.

The week of December 10 was devoted to nightly performances of *Polly* (being the second part of the Beggar's Opera) by the students of the Cornish School.

The Seattle Musical Art Society presented a Christmas program of Bach music as the fourth in its series of morning concerts. The program was given entirely by members of the society and with one exception was devoted entirely to songs.

Inga Orner, Norwegian soprano, was heard in an interesting program, December 5. Assisting on the program as pianist and accompanist was John Hopper.

Students of the Cornish School were presented in a program, typical of the splendid work done by that institution, on November 29. Those participating were Edith Kendal, Bertha Compton, Ruth Gordon and G. Davis.

Edward Whiting, talented young pianist of the Risegari School of Music, was presented in an ambitious program at the Risegari Hall, December 1.

An interesting instrumental and vocal program was offered at the Olympic by various members of the Ladies' Musical Club. The program at this December concert was devoted principally to ensemble numbers, vocal, piano and violin.

Pupils of Elizabeth Richmond Miller and Marjorie Miller were heard in joint recital at the New Washington, December 12.

George McGuire, lyric tenor, singer of old Irish folk songs, was heard in recital at Plymouth Church. Assisting at the piano was Arville Belstad. J. H.

#### Dr. Rodzinski Lauded by New York Critics

Artur Rodzinski conducted the Philadelphia Orchestra in a concert at Carnegie Hall, New York, on November 30, and the following day the critics eulogized him in no uncertain terms for the undoubted ability which he displayed in wielding the baton. "Before many minutes had elapsed," said the Telegram, "it became evident that the dark and demonstrative young Pole was rapidly conquering the house. He evidently had his orchestra well in hand, and the men were playing for him with their customary expertness and spirit. . . . A great deal of the indisputable success of the concert was due to the authority and zeal of his leadership." The Evening World critic declared that "Dr. Rodzinski seized with audacity and triumph such an opportunity as comes but once in a career to an unknown young musician. The general verdict was that if he ever cares to remove to New York, this city could use him very well." W. J. Henderson averred in the Sun that "Dr. Rodzinski proved to be an excellent conductor" and the Herald Tribune maintained that "he made a very favorable impression, seeming to be a leader with vigor, authority and expressiveness, well acquainted both with his music and with his orchestra." To cite the New York American, "Dr. Rodzinski performed his duties with the baton in a dignified and musically manner," and to quote the Evening Post, "He evidently knows what he is about, and he has a personal magnetism which brought more warmth than mere politeness into his reception at the hands of the audience." The New York World critic asserted that "It may be set down at once that Dr. Rodzinski is born orchestra leader," and the Evening Journal reporter declared that "He conducted with abundant energy and a great clarity," while it was the opinion of the Times that "There was no question of his authority and mastery of his score."

#### Caselotti Pupils in Recital

On December 19, pupils from the class of Guido Caselotti gave a recital at Music Art Hall in Los Angeles. Besides a long list of talented singers, Mme. Maria Caselotti and Louise Caselotti, talented daughter, appeared on the program. Mme. Caselotti, who has done a great deal of work in opera, displayed her fine artistry and brilliant and powerful voice in an aria from *I Puritani* and a waltz song by Venzano. Miss Caselotti, who is a highly accomplished pianist, contributed a piano selection besides vocal numbers by Coquard and Faure. Another item of interest was the awarding of the \$200.00 retroactive scholarship offered annually by Mr. Caselotti. This year Ida Nolds, dramatic soprano of Long Beach, was the winner. Those appearing on the program were: Emma Goehring, Febe Crooks, Arthur Arthus, Ellen Helmrich, Ada Roeslein, Hilda Augspurger, Evelyn O'Neil, Vyolet McNeill, Emma Reigley, Ida Nolds, Thomas Ames, Ruth Fisher and Stephen Gombos.

#### Paul Bernard's Quartet in New Rochelle

At the first concert of the Choral Art Society of New Rochelle, Paul Bernard's String Quartet was one of the features on the program, as was also Marion Telva, contralto. The quartet rendered Debussy's *Blessed Damozel*, adapted to the original poem of Dante Gabriel Rosetti by Frank Damrosch. Mr. Bernard played the violin obligato to the choral work, a Fantasy on a Russian Folk Song, by Pletschcheff. Miss Telva, besides singing the aria *O Don Fatale* from *Don Carlos*, offered three songs—Gretchaninoff's *Over the Steppes*, Dunn's *The Bitterness of Love*, and Rachmaninoff's *The Floods of Spring*. She also sang some of the incidental solos in *The Blessed Damozel*.

#### Alexander Lambert Pupil in Recital

Jennie Robinon will give her first piano recital at Steinway Hall on Tuesday evening, February 8. A suite by Bach-Godowsky, the Mephisto Valse by Liszt and compositions by Rachmaninoff, Scriabin and Chopin will make up the program. She has been studying with Alexander Lambert for the past three years.

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ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Wichita, Kans., Jan. 20; Savannah, Ga., March 15.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

LA VERNE C. FLEETWOOD, 1344 Spaulding Ave., Studio: Hollywood Women's Club, 7078 Hollywood Boulevard, Hollywood, Calif.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla.

GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. Feb. 1, Amarillo.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Little Rock, Arkansas, April; Dallas, Texas, June; Cleveland, Ohio, July; Fayetteville, Arkansas, August.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 6262 Oram Avenue, Dallas, Texas. Normal Classes, Feb. 1, three months.

ROBIN OGDEN, Box 544, Waterbury, Conn.; Feb. 1, March 15.

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## ACROSS THE COUNTRY

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Erie, Pa.—George Mulfinger, pianist, gave an informal program, December 4, at the home of Mr. and Mrs. Edwin Curtze. He is a former student of the Pennsylvania College of Music, Meadville, Pa.

Piano pupils of Carl Cornell appeared in a recital on December 7.

The Erie Concert Course presented the Lenox String Quartet in a concert on December 7.

The December 7 meeting of the Tuesday Morning Music Study Club was held at the home of Lois Berst. A program of piano and vocal numbers was given by Mrs. Charles Leslie, contralto, and Olive Felgemaker, pianist.

Theodate Stahl, teacher of piano, presented several pupils in two recitals recently.

The Orpheus Male Chorus gave its first concert of the season, December 14, under the leadership of the new director, Charles LeSueur.

The Notre Dame Glee Club of Notre Dame University gave a successful concert at the Park Theater on December 27. Joseph Casasanta is the director of the club. G. M. S.

Miami, Fla.—Miamians are hearing Arthur Pryor's Band every afternoon and evening in Royal Palm Park. Rachel Jane Hamilton is the soprano soloist. Arthur Pryor, Jr., assists in the conducting.

The first national sorority to be organized at the University of Miami was a musical one, the Sigma Alpha Iota. Hazel Richey, national president, came to Miami to install the Sigma Chi Chapter of the sorority at the university. She has installed forty-six chapters. The music department of the University of Miami is the Miami Conservatory, Bertha Foster director, and the chapter had been promised to the Conservatory some time ago. A. F. W.

Minneapolis, Minn. (See letter on another page.)

Philadelphia, Pa. (See letter on another page.)

Rock Island, Ill.—For the forty-seventh consecutive time, The Messiah was given by the Handel Oratorio Society, consisting of 225 voices, at Augustana College Auditorium. The chorus work was glorious. It was rousing, stimulating, and had marvelous precision, the result of splendid training.

The Tri-city Symphony Orchestra gave its second concert of the season in the Elks' Auditorium, Moline, Ill. One of the most interesting numbers on the program was the Variations on a German Folk Song, by Siegfried Ochs. The composer used as a basis for his variations the folk tune commonly known as S'Kommein Vogel geglogen, to which he arranged a series of thirteen variations, each variation being written after the manner and style of the twelve composers represented. For the first time in ten years, Ludwig Becker, conductor of the symphony, was unable to direct the orchestra on account of a severe cold which threatened pneumonia, so Albert Peterson, popular band director of Davenport, very ably wielded the baton. N. F. S.

Selma, Ala.—Alonzo Meek, organist, gave a program of organ numbers as a culmination of his study of the organ as prescribed in Study Course of the Selma Music Club. The program was an admirably chosen one and was played with charm and finish.

The second monthly critic club of the Striplin Studios represented a unique type of work in the developing of concert appearances, both piano and voice. The class in stage deportment, as given by Mrs. George Mason, fills a long felt need in this locality for such instruction in connection with music studios.

A beautiful reading of Cowen's Rose Maiden, under the baton of Alonzo Meek, with orchestral accompaniment, was sung at Junior High School Auditorium. The soloists were Mrs. John Creagh, Lois Mosley, Eva McCullough, Nelly Victor Allen, Harold Townsend, Ernest Leatherwood and John Creagh.

Many beautiful Christmas offerings in a musical way were given to the public—The Light of the World, by Annie King of Selma, at Presbyterian Church; White Christmas, at Christian Church, and Christmas Eve Midnight Mass by Marzo was sung at Church of Advent under the direction of Dan O'Rorke, organist. Vivian Edwards sang the Ave Maria solo.

The choir of the First Baptist Church, under direction of Mary Graham, organist, sang a miscellaneous Christmas program, depicting events leading to the Nativity, in a creditable manner.

A beautiful and impressive midnight service was sung when Dudley Buck's The Song in the Night was given by Church Street Methodist Choir. Mrs. W. H. Striplin directed and B. E. Faegn, organist, gave two splendid numbers prior to the main part of the program.

Mrs. W. E. Allen, Mrs. N. R. Neely, Mrs. Mims Mosley, with Mrs. W. W. Harper accompanying, sang Harriette Ware's Boat Song in trio form at the Kiwanis Banquet most effectively. Mrs. Winfred Striplin sang, as solo, How Many a Lonely Caravan, Finden; Love's on the Highway, Woodman; Defeat by Sara Ashur. Marie Kirkpatrick gave two violin numbers.

Alonzo Meek presented his pupils in a studio recital at the Parish House. Pupils ranged from the early grades to the advanced.

E. A. S.

Sacramento, Cal.—A unique club, calling itself Friends of Music, is now in existence here. It is unusual in that it is a club without dues, officers, a constitution, or any of the other necessities that go to make up the ordinary societies of this nature. It simply holds a meeting on alternate Wednesday afternoons at the homes of the members, where musical programs are given and musical information exchanged. The dues are purely optional, each member giving what she cares to give. The club is large enough to provide an audience for the performers, but not so large as to induce nervousness or self-consciousness. Mrs. E. A. Nicolaus, pianist and teacher, is to be credited for introducing the novel idea. The club is indeed an addition to the music life of Sacramento. The members include such artists as Mrs. Albert Elkus, honorary president of the Saturday Club, who is well known in local music circles for her unceasing activi-

ty in the field of music (Mrs. Elkus has been having the unusual experience recently of studying with her son, Albert Elkus); Mrs. Herbert Stoltz, who studied in Vienna with Godowsky; Mrs. Dixwell Pierce, pianist, graduate of the Boston Conservatory; Mrs. George Popert, Mrs. E. A. Nicolaus, Mrs. Adolph Tiechert, Jr., Mrs. Charles H. Carter, Mrs. G. C. Brett, Mrs. Arnold Waybur, Mrs. Kenneth Potts, Mrs. J. L. Nagle, Mrs. Joe Dillmann, Jr., Mrs. Victor Chambers, Sue Donnelly and Mrs. W. Devlin. K.

San Antonio, Tex. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

San Marcos, Tex.—The Methodist Church of San Marcos on December 19 was the scene of the greatest Song Sermon perhaps ever witnessed or heard in this part of the state. The program was in commemoration of the birth, ministry and death of Jesus, and the finished singing of the huge augmented choir, under the baton of H. Grady Harlan, was so imbued with real spirituality that a packed house was thrilled with the messages. The Men's Glee Club of the Southwest Texas State Teacher's College contributed no small part to the program. T.

Seattle, Wash. (See Music on the Pacific Slope.)

Tampa, Fla.—The second symphony concert, Joseph Sainton conducting, was indeed a credit to that organization. The size of the audience showed a marked increase over that of the first concert, and appreciation was greater. A number of prominent people from surrounding towns were noted in the audience. There were many expressions of surprise at the excellence of this orchestra in the short time it has been working together. Tampa is justifiably proud of this musical achievement. Haydn Gunter, violinist, was the soloist and his skilled handling of his instrument won unstinted praise. Mr. Gunter has opened a violin studio in this city.

At a recent organ recital, Claude L. Murphree gave an unusually well balanced and delightful program in the new Baptist Church. This lad, only nineteen years of age, bears the distinction of being the organist of the famous \$50,000

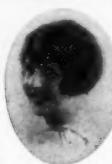
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Gray Perry has returned from New York where he gave a successful piano recital at Chickering Hall. He also made a number of records for the Chickering Ampico. Mr. Perry gave a farewell party for his friend and colleague, Phillip Gordon, which was enjoyed by about forty guests from Tampa and St. Petersburg. Mr. Gordon has increased his popularity in the state by a series of piano recitals.

Joe Ackern was host at a farewell party for Mrs. W. R. Carman, who is leaving for San Francisco. For several years Mrs. Carman has been an animating spirit in the musical circles of this city, and she will be much missed by her many friends.

Alfredo Salmaggi gave a concert of operatic music in the new city auditorium, which was enjoyed by a large number of friends including many representative musicians. Mr. Salmaggi presented two pupils from St. Petersburg—Emilia Roselli, who has a coloratura voice of unusual clearness, and Helen Ford, the possessor of a rich contralto. Giuseppe Martino Rossi, baritone, was a delightful addition to this program. Helen Ferryman Warford, accompanist, gave excellent support at the piano throughout a taxing program. Mrs. Warford appeared also in a solo number after which she was enthusiastically recalled. The program was charmingly varied with solos and ensemble numbers. Mr. Salmaggi has opened a voice studio on Davis Island which is attracting pupils not only from Tampa but also from other towns in these precincts.

Lucy L. Howland, coloratura soprano; Helen Warford, pianist; Haydn Gunter, violinist, and Joseph Sainton, accompanist, have given a number of concerts out of the city and all of which have been well received. M. M. S.

#### A Birthday Party Chez Hageman

On January 10 there was a small gathering of intimate friends at the home of Mr. and Mrs. Richard Hageman.

#### PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American Music—Manuscripts (Chamber and Orchestra Music) should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Lorenz Publishing Company—\$660 in twelve cash prizes offered for the most attractive unpublished anthems submitted before February 1, 1927. For further information address Lorenz Publishing Co., 70 East 45th Street, New York, N. Y.

Hot Springs Centennial Celebration Club—\$1,000 for best historical scenario concerning Hot Springs, around which pageant may be built. For further information address F. Leslie Body, Chamber of Commerce, Hot Springs, Ark.

Ass'n. Alessandro Scarlatti—Coolidge composition contest, open to Italian and American citizens, offers 3,000 lire for a chamber symphony for an orchestra of from eight to fifteen instruments, and 3,000 lire for sonata for flute and piano. Manuscripts must be sent before March 1, 1927, to the Association at Piazzetta Sedil Capuano, 32, Naples, Italy.

Musical Fund Society (Philadelphia)—\$10,000 in prizes for chamber music compositions of from three to six instruments—first prize, \$5,000; second \$3,000; third, \$2,000. Compositions must be submitted before December 31, 1927, to J. H. Ingham, 1213 Locust St., Philadelphia, Pa.

C. C. Birchard and Co.—\$1,000 for choral work to be performed at Chautauqua during summer of 1927. Successful work to be published on customary royalty terms by Birchard & Co. Manuscripts to be sent anonymously before April 1, 1927. For further information address H. Augustine Smith, Boston University, 20 Beacon St., Boston, Mass.

National Opera Club and National Federation of Music Clubs—\$1,000 for a trained singer, ready for concert or opera; contests will be held in all states this winter, followed by district contests and national contest in Chicago at the Biennial meeting, April, 1927. For further information apply Baroness Katherine Evans Von Klenner, 1730 Broadway, New York, N. Y.

Infantry Journal—\$1,500 for marching song, expressing spirit of the Doughboy. Contest closes July 1. For further information address Infantry Journal, Washington, D. C.

Past Presidents Assembly of N. F. M. C.—\$500 offered to native born American for setting to Katherine Lee Bates' poem, America, the Beautiful. Manuscripts should be sent before March 1, to Mrs. Wm. Arms Fisher, 362 Commonwealth Avenue, Boston, Mass.

International Society for Contemporary Music, American Section—Modern chamber and orchestra music by American composer wanted for annual European Festival. Write to the Chairman of the Music Committee, Frank Patterson, 437 Fifth Avenue, New York, N. Y.

American Academy in Rome—Offers Frederic a Juilliard Fellowship of \$1,000 a year for three years, with \$1,000 annual allowance for traveling expenses. Candidates must submit, before April 1, two compositions, one for orchestra alone or with solo instrument, other for some ensemble combination of instruments. Competition is open to unmarried men, United States citizens, under thirty years of age. For further information address Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York City.

#### MUSICAL COURIER

to celebrate Mrs. Hageman's birthday. The guests were delightfully entertained by an impromptu program of chamber music in which Toscha Seidel, Felix Salmon, and the host participated, and with songs and duets by Fraser Gange and Amy Evans (Mrs. Gange). A delicious buffet supper was served, including the famous Haering-Salat, prepared by the hand of the maestro himself. Guests of the evening were: Mr. and Mrs. Hartwell Cabell, Mr. and Mrs. Felix Salmon, Thomas Petrie, Mr. and Mrs. Waldo Warner, Mr. and Mrs. J. Levy, Mrs. Henry Hadley, Robert Mainzer, Grace Burton, Archer Gibson, Dr. and Mrs. Fritz Bierhoff, Miss Fuller, Mr. Dawson, Emilia Ros, Mrs. and Miss Hill-

yer, G. Cadle, Louise Lerch, Gerald O'Brien, Sam Franko, Mr. and Mrs. John Keith, Toscha Seidel, Viola Wood, Mr. and Mrs. Fraser Gange, Mr. and Mrs. Harry Osgood, M. Swaab, Mr. and Mrs. Mario Chamlee, Mr. and Mrs. Walter Werbecher, Mrs. Harriet Irvine.

#### Diaz for Biltmore Musicales

Rafaelo Diaz has completed a very successful tour of Texas. He will appear at the Biltmore Morning Musicales on February 4 and after that will leave for Florida. In the spring he is booked for concerts on the Pacific coast.



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French Press Compliments Cecil Arden

When Cecil Arden gave her first Paris recital last fall, she was highly complimented by the French press. S. Golerau of *Le Figaro* commented: "Cecil Arden enchanted the large audience at the Salle des Agriculteurs with the remarkable range of her voice and its sympathetic timbre. She satisfied the most critical musicians in her audience with the purity of her artistic style. Her extensive program ranged from Mozart to Richard Strauss."

"During the delivery of a program, very well suited to the voice and artistic talent of the singer, Cecil Arden of the Metropolitan Opera Company of New York was greeted with enthusiastic applause for the remarkable range and homogeneity of her voice, which has a particularly haunting beauty in the lower register. Although American, Miss Arden enunciates our French idiom with not the slightest trace of accent. While all the numbers were worthy of attention the Mozart and Gretchaninoff impressed the audience particularly for their understanding and difference in style." So wrote Edward Trouys in the *Excelsior*. Louis Vevillumin, in the *Paris Soir* said: "A beautiful voice used with great artistic ability and proper style is what one admired and what the large audience appreciated most in applauding Cecil Arden." Pierre Leroi, of *Le Gaulois*, was of the opinion that "The amplitude and beauty of Cecil Arden's dramatic voice well suited for grand opera, was admired and



Wide World photos  
 CECIL ARDEN  
 in front of the New Mosque in Paris

applauded through a varied program that she performed to a crowded house at the Salle des Agriculteurs last Sunday," and E. F. Veldz, of *Les Debats*, wrote: "Cecil Arden is a singer already of reputation gained in concert in America. She sang with complete ease in five languages, with a voice of great beauty and correct style. All her numbers suited well her quality of mezzo soprano voice and her artistic talent of interpretation."

"Cecil Arden is the possessor of a beautiful melodious voice especially in the low register, and a surprisingly clear correct diction in all the five languages in which she sang, which is all too rare in singers. Her excellent training in the classic school was evident and Mozart in her found an interpreter of style, said P. B. of the *Guide du Concert*. Moreover, the *Paris Telegram* commented: "Truly a remarkable singer, gifted with a fine mezzo-soprano voice, she sang well in all languages and was enthusiastically applauded." Another critic, Irving Schwerke, of the *Chicago Tribune*, commented: "Miss Arden's interpretations were stylistic and vocally interesting. We especially enjoyed her German songs which were full of meaning and a quiet beauty. Her voice is ample and she can pour it forth in swelling power. She has good taste in phrasing." P. de Nerac, in *Comedia*, believed that "Miss Arden possesses a most agreeable voice, well placed and she sings with excellent taste and intelligence."

"Cecil Arden is one of our most remarkable American singers. At the concert she gave at the Salle des Agriculteurs her success could not have been greater. She has a very fine mezzo-soprano, of exceptional range, which is supple and deep, with certain subtleties that belong to great art. She encored the Strauss and Gretchaninoff numbers and added several encores in response to enthusiastic applause." So wrote Louis Schneider in the *Paris* edition of the *New York Herald*.

Negro Choir's Success in Bridgeport

"The Most Proficient Negro Choir in America" gave a recital in Bridgeport, Conn., on December 2, for the benefit of the Fanny Crosby Memorial Home. In addition to several Negro spirituals, the singers rendered a varied and well-selected program of classics. The choral numbers included the spirituals, *Heav'n, Heav'n, Couldn't Hear Nobody Pray*, *Steal Away to Jesus*, and *Mary's Baby*, while the *Magnificat* and *Nunc Dimittis* by Coleridge Taylor, a choral by Bach, and *Weep, Thou Grief Worn Eyes*, Massenet, were sung in a way that demonstrated beyond a doubt that the Negro in music is not confined to his own folk songs.

Burnerdene Mason, mezzo-soprano; Lonetta Chapman, soprano, and Frederick Moss, tenor, were soloists and their delightful voices won enthusiastic applause from the audience and favorable notice from the local newspapers. The excellent blending of the twenty-five voices in this chorus and the thorough training made evident in their performance reflects credit upon Wilson Lamb, the director.

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## THE PICK OF THE PUBLICATIONS

## Books

(Philip Allan &amp; Co., London)

**From a Music Lover's Arm Chair**, by R. W. S. Mendl.—This is the sort of book that most musicians like to read. It is not a dry and learned dissertation on music, but merely a chat regarding the thoughts of a man who has evidently attended many concerts and has here noted down some of his impressions. Some of the articles are reprinted from magazines, including, among others, The Musical Quarterly of New York. These collected articles make a volume of nearly 200 pages well worth reading.

(California Press, San Francisco)

**Little Princes of Music Land**, by Elizabeth Simpson.—The subtitle of this work informs the reader that it contains Musical Fairy Tales for Musical Children with illustrations by Berta Rudolphi. It is a book of more than 200 pages, printed on a good grade of heavy paper, and in a fine large type. The stories are of just the sort that would entertain children, and are at the same time instructive, using a great many terms that are used in music in such a way that the children can get a very good idea of the meanings of these terms. Also a number of pieces of music are mentioned in the stories, and at the back of the book is given a list of music which may be played by way of illustration, if desired. The illustrations are particularly effective. The final story is called The Kingdom of Dreadful Noise, and has to do with jazz. It is recommended to the attention of Messrs. Whiteman, Lopez, Gershwin, Ben Bernie, Ferdie Grofe, Harry Osgood, and all of the rest of those who love the "Dreadful Noise."

## Piano

(J. Fischer &amp; Bro., New York)

**Reflections**, by Guy Maier.—Mr. Maier, well-known and accomplished pianist, has taken the old German poem, Am Graben, furnished it with a free and poetic translation, and set it to some very beautiful music. It is a song for a singer who is also a musician, for it is in no sense what the Germans call a "Reisser." It requires intelligence to understand it and real art to interpret it so that an audience can take to it at once. All of which does not alter the fact that it is an exceedingly good song, with real atmosphere. At one or two places in the accompaniment Mr. Maier has been inclined to forget that most of the world does not play the piano as well as he.

## Vocal

(Thornton W. Allen, New York)

**Steal Away; Bendemeer's Stream.** Arranged for men's voices by Thomas A. Larremore.—Thornton W. Allen, M.

best known as managing editor of the MUSICAL COURIER and known likewise as the composer of a best seller, called The Washington and Lee Swing, is also a music publisher. In addition to some fifty or more other works he published his own composition, the Washington and Lee Swing, which has enjoyed an extremely large sale both as a song and dance number. (Why he works for the MUSICAL COURIER is one of those mysteries). He is now publishing the Intercollegiate Song Book which includes the official songs of nearly all of the universities and colleges in America. The latest work to be published by Mr. Allen consists of two part songs arranged for men's voices, unaccompanied, by Thomas A. Larremore, director of the Men's Glee Club of the University of Kansas. They are entitled, Steal Away, a Negro Spiritual, and Bendemeer's Stream, from Lalla Rookh by Thomas Moore. They are published in octavo form, both songs being in the same folder. The arrangements are excellent and effective, and well entitled to take their place in the repertoires of principal chorus organizations.

## Baldwin, Kans., to Have Music Festival

**Baldwin**, Kans.—A number of prominent citizens of Baldwin met in Centenary Hall, Baker University, and organized the Baldwin Festival Association with the following officers: president, M. M. Hartley; vice-president, Mrs. Julius Smith; secretary, Mrs. Howard Campbell; treasurer, Mr. Bacon. The purpose of this organization is to promote and foster the best musical interests of the community. The association will sponsor a series of two concerts this winter, including Sascha Jacobsen, violinist, and Mischa Levitzki, pianist. Frank Earl Marsh, Jr., dean of Baker University Conservatory, was elected director of the music festival to be held in Taylor Gymnasium, Baker University, April 18 to 24. Mr. Marsh announces the festival program as follows: April 18, concert by the music department of the Baldwin public schools, Ainslie Moore, supervisor; 19, afternoon concert by the Boy's Band of Baldwin City, J. G. Brockway director, and evening concert by the Ladies' Glee Club of Baker University, Harold Ryder Harvey, director, and the Men's Glee Club of Baker University, led by Frank Frazer Siple; 20, the Baldwin Choral Union of 200 voices will present The Messiah, assisted by the Baker University Symphony, the soloists being Ainslie Moore (soprano) Mrs. Frank Frazer Siple (contralto), Eugene Christy (tenor), Mr. Siple (bass) with Mr. Marsh as conductor; 21, concert by the Baker University Symphony, Harold Ryder Harvey, conductor, 22, afternoon concert by the Baker University Band, Paul Evans, director, and evening, joint concert by Harold Henry, composer and pianist, and Eseel Belousoff, cellist; 23, afternoon recital by advanced students of Baker University Conservatory of Music, and evening, the Baldwin Choral Union, assisted by the Baker University Symphony, presenting The Prodigal Son by Henry B. Vincent, with the following soloists: Aida Doninelli, soprano of Chicago; Mrs. Siple, contralto; William Rogerson, tenor, and Mr. Siple, bass, with Mr. Marsh as conductor. April 24 will be held the vesper service by the Baldwin Methodist Episcopal Church Choir.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## THE TRILL

J. N.—The definition of the trill would hardly be of use to you, as it is so technical and lengthy. But your teacher will show you and explain the method to you when you come to that part of your study. The trill is not one of the first things taught, for there must be flexibility of voice and knowledge of rhythm, as well as correct pitch, all of which are not learned in a minute. Be contented to go on as slowly as your teacher approves; there is nothing gained by rushing ahead to trills until you have built a good foundation. Pupils are so apt to think they are being kept back in their studies, whether singing or otherwise. Why should a teacher wish to prevent the pupil from advancing? The answer to this is, that the teacher advances a pupil just as rapidly as the pupil knows thoroughly the rudiments upon which the next step must be taken. In a school you could not advance to a higher grade unless you could "pass" the needed examination. Why expect singing to be learned in a minute? Give your teacher a chance, study seriously, and the trill will reach you in due course.

ANTOINETTE STERLING

T. C.—Antoinette Sterling is not mentioned in any of the musical dictionaries available. She was an American, with a contralto voice of great beauty and for some time was contralto in the quartet choir of Henry Ward Beecher's church in Brooklyn—one of the favorite singers of her time. Some time in 1870 she went to England, where she married John MacKinlay, a writer. Her son M. Sterling MacKinlay was a well known bass singer. In the English "Who's Who in Music" she is mentioned in the notice of her son as "a famous contralto vocalist." The son made his first appearance on tour with his mother in 1900. He also accompanied his mother, who used the name of Antoinette Sterling for the stage, when she made a farewell tour. It may be mentioned as a matter of interest that John MacKinlay was the last pupil to receive a full four years' training from Manuel Garcia. In 1904 he gave up all concert work and devoted himself to teaching.

## Minneapolis Symphony to Play in New York

The Minneapolis Symphony Orchestra, with Henri Verbruggen as conductor, will give a concert in Carnegie Hall, Monday evening, February 7, under the auspices of the Symphony Society of New York. The orchestra, with Verbruggen, was last heard in the metropolis three seasons ago. The New York concert is one of a series which is being given on a tour of the East.

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## Musical Comedy — Motion Pictures — Drama

## OPERA SINGER GETS THRILL OUT OF SCREEN DEBUT

Andres de Segurola to Appear Soon With Gloria Swanson in *Sunya*—Will Continue Screen Work—Offer of Fifty Weeks—Believes It Is Just as Necessary to Keep in Physical Condition Now as When on Metropolitan Opera Stage.

When Gloria Swanson's new picture, *Sunya*, is released some time next month (there is talk of its opening Roxy's new theater, although as yet nothing definite has been decided upon), it will mark the screen debut of two singers, one of whom we know very well. Andres de Segurola, for twelve years a leading basso at the Metropolitan Opera Company, was sought out the other day for the purpose of finding out what his reactions were after completing his first film. Through him it was also learned that the young lover in *Sunya* is played by John Bolles, who formerly sang the lead in *Kitty's Kisses*, a musical comedy that had a short run here not so long ago, and who was also a pupil of Oscar Seagle. Mr. de Segurola assured the writer that it was Mr. Bolles' screen debut too, so that now there are two artists entering the silent drama for the first time and each distinguished in his profession.

"Now that you have cut your first tooth in the movies, Seggy, will you delve further into the mysteries of the silver screen?" the writer asked.

"To be sure," he replied with alacrity, "my dear, I have already had an offer for fifty weeks at a very wonderful salary, but I first want to see how my initial picture turns out. Yes, I shall continue my screen career!"

"I knew you would; your enthusiasm told the tale. But what impressed you most about this new kind of work?"

"That's just the point," he interrupted; "I found the technique—or in the language of the pictures, the mechanics—absolutely different from acting on either the operatic or dramatic stage. I know now that artists of the screen are merely slaves of the angles of the lights and of the reduced space in which they are obliged to move about for



Photo by White  
ANDRES DE SEGUROLA AND GLORIA SWANSON  
IN *SUNYA*.

The former Metropolitan Opera basso will make his screen debut during February in the new Swanson film.

a correct focus. What interests me, however, is that one has to have the power of commanding or awakening in himself any kind of an emotion or sensation at quick notice—like that!" and he snapped his fingers in rapid succession.

"It's not easy either!" ventured the listener.

"No, because you must be much more sincere before the camera than any actor is while facing his public in reality, because the camera registers—and registers very cruelly—any semblance of affection or insincerity. If you don't feel the right emotion then the camera shows it. It might seem impossible, yet it's true. The camera reveals any tiredness or dissipation on the face of its actors."

"For example," and he smiled, "one night I went to a very delightful party which kept me from bed until five in the morning, but at nine I had to be at the Cosmopolitan Studios, dressed and made up for my set. I must confess, however, that I was a very stupid actor that morning. My mind and my nerves did not respond quickly to my desires. I was so disgusted with myself that I swore then and there that in the future I would behave for the screen as well as I did when I was singing on the stage of the Metropolitan Opera House."

Of Gloria Swanson the former basso was warm in his praises. "I found Miss Swanson a born, and a very great, actress. And to work with her was a tremendous help and inspiration. There were a couple of scenes in which she acted so realistically that she had us all crying. Yes truly! I do not exaggerate one bit. One, I remember, was when she was talking over the telephone to her father, a banker, who tells her they are in bankruptcy. Gloria Swanson's emotion at that 'phone,' he emphasized, 'was so great and her tears so natural that those about her in the scene were much affected.'

"But you told me in your last interview," said the writer, "that 'when scenes were being 'shot' an orchestra played so as to act on the emotions."

"Yes, perfectly true," he answered, "and all the twelve weeks *Sunya* was being made the former orchestra of the Russian Eagle was engaged for that purpose. By the way, *Sunya* is the new name for the film based on the *Eyes of Youth*. It is a Serbian name and means Illusion."

"What do you consider was the most valuable thing you got from your movie experience?"

"Well," he continued after only a hesitation of a fraction of a second, "do you know there comes a time in everyone's life when we thank God (there are some people who don't pray to Him but like to hear about Him)," he added slyly,

because we have found a new kick in life—a new form of love! My motion picture experience, in short, has simply 'pepped' me up again!"—which is saying a good deal, coming as it does from a man who was a leading artist of the Metropolitan for twelve consecutive years, also singing in the important opera houses of Europe, an impresario on both sides of the ocean, in addition to being a great traveller who has met kings and rulers of all sorts, and who is now successfully conducting his third consecutive series of Artistic Mornings at the Hotel Plaza in New York. Yet this man, Andres de Segurola, gets a "kick" out of being a "debutant" in motion pictures.

## JESSE CRAWFORD JUMPS TO FAME

## Paramount Features Organist in Electric Lights

The Paramount Theater, so it is said, is one of the first theaters of its kind to feature an organist on its weekly program and to put his name up in front of the theater in electric lights. But the organist, Jesse Crawford, is worthy of that distinction. His career—and he is still a young man—has been quite remarkable. Perhaps the most arresting fact is that he is absolutely untrained. What he knows about the organ he has picked up by himself, although he took up a little theory while playing at the Balaban & Katz theater in Chicago.

Jesse Crawford gives one the impression of being thoroughly alive to the pulse of the times, and while he is now enjoying great success at the Paramount Theater, where he certainly enjoys playing, he constantly is looking ahead to several years hence. He is confident that the organ will command more attention and appreciation in the motion picture theaters in the East before very many more years. While his programs at the present time are more or less comprised of the popular tunes and old favorites dressed up, he says: "Who knows in five years, if I am still at the Paramount, I may be giving an entire Bach program."

California claims Jesse Crawford for her own. When he was nine years old he began his musical career, but as a cornetist in a boy's band. Let him tell his own story.

## BEGAN IN BOYS' BAND

"My first experience was gained in a boy's band in Portland, Ore., and the cornet was my chosen instrument. There I learned notation. Somehow or other I attracted the interest of the conductor of the band who, after a year or two, guided me in my lessons on the piano. Incidentally, I had a letter just the other day from that very conductor from whom I haven't heard in about seventeen years. It seems that some broadcasting station in a little seaport town of Oregon had been using my Victor records for broadcasting and he had heard them. He wrote to ask if I am the same little Jesse Crawford who played the cornet in his boy's band.

"At fourteen I joined the musicians union in Portland and played the piano at odd dance jobs—still without training, unfortunately. Two years later I landed a position in a motion picture theater in Spokane, Wash., and in still another two years I began my work on the organ in another movie theater. I was fascinated by the instrument and began tinkering on it.

## ORGAN FEATURED IN WEST

"You see, in the West the organ in many of the motion theater houses is the main source of music. Orchestras are more popular in the East and that is why the average organist is held down here. In the West the organ is still reigning supreme, for many of the most prominent theaters of the big cities have only an organ.

"When I was twenty-two I went to California where I played in Los Angeles for four years. I got the idea of doing popular songs with screen slides, all the old favorite tunes dressed up in different fashions.

"About that time Balaban and Katz made several visits to Los Angeles and decided to feature the organ in their theater in Chicago. I went to Chicago. That was six years ago and during nearly all of that time I played in the Balaban & Katz theater there.

## OPENS PARAMOUNT THEATER

"Well, you can guess the rest. Sam Katz, as head of the Publix Theaters, arranged for me to open the new Paramount Theater in New York, and here I am. Very happy and always up to my ears in working out new programs. And I am making records for the Victor talking machine which, I am delighted to say, have become very popular and have helped me tremendously."

Mr. Crawford has never played the organ anywhere but in the motion picture theaters. "What I do on the organ is my own idea. If I merit praise, it is truly my own; but doubtless many skilled concert and church organists could find fault with many things that I do. I am fortunate indeed in having the confidence of Sam Katz, whose theaters are intended purely for entertainment. Do you know that today there are people, and right here in New York, who feel that the organ is out of place except in church. Many of these slightly prejudiced persons are being won over."

"In my programs at the Paramount, I am trying to blend the standard music with the popular, so that both classes of patrons are satisfied. I don't think, however, that I can ever abandon the popular music. Maybe five or six years hence I might, though—you can never tell. I think the radio has helped materially in giving the average public an understanding and better appreciation of standard works. Hearing certain pieces over and over again gives them a reaction. I have played old favorites time again, but in a nice manner, dressed up, and I find people are always susceptible to the things they know. With some people, the amount of applause one receives decides one's success. It has been funny to study this angle. You can play a piece

## AMUSEMENTS

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beautifully and if you let it die out softly, the applause won't be there. And some of the audience go home with the feeling that 'the organist wasn't so good.' Get a big hand though and you'll pass the censor. What you do one week may make a tremendous hit, and the next week you might not get over so well. Then you have to find out what is wrong. You see how very interesting it all is.

"Since I have been in New York I have found that the audiences at the Paramount like good music. In fact I think they respond more to the better music than they do in Chicago, and the West. It's because they hear more here, I guess. Your symphonies, your high class musical comedies, your opera, all that tends towards a better appreciation.

## A PRODUCTION TOWN

"New York is to my mind a production town. There are so many rattling good shows here. The song hits are the show hits. In Chicago, a popular song will be the success of the town, and the show music less well known. Here at the Paramount I am beginning to play the show hits, perhaps, more than the regular popular tune, along with the standards. There are some people who cannot, however, see any good in popular music. Yet when the average cultured person wants to be amused or to dance, its the ever dependable popular tune that is relied upon, isn't it? In this connection, I must mention one of the broadest minded men, and an artist, with whom I have ever come in contact . . . Adolf Weidig of Chicago. I wasn't in that city very long before I got started in studying some theory with Mr. Weidig. He was a real human person, and used to work with me on perhaps a fox trot that I was arranging for my theater program, before he would commence work on his points. My little solo was taken care of first. That's what I call a real man."

## ORGAN SCHOOL

"Oh, yes, do you know that we are establishing here at the Paramount an organ school for the organists playing in the Publix Theaters throughout the country? There are about 800 affiliated theaters now on the chain. These organists are selected and sent to New York for a course."

"And your faculty?" asked the writer.

Mr. Crawford smiled boyishly. "I'm it—the whole faculty."

The most interesting thing, according to the organist, after all the trickery and showmanship is resorted to, is to find some means of selling quality. And that is the thing that the organ school aims to develop; quality and the ability to progress.

"You may gain the audience's fancy with tricks at first," says Mr. Crawford, "but it is with quality that you hold their interest."

Mr. Crawford told the writer that he was given permission to order the magnificent Wurlitzer organ installed in the Paramount Theater without limit in price, and that it is



HOW AN ORGANIST IS FEATURED ON BROADWAY

the biggest one ever built by the Wurlitzers. And in conclusion, let it be said that anyone visiting the Paramount Theater and hearing Jesse Crawford perform on the wonderful organ will realize that the combination is a happy and successful one.

## What Price Glory

Considering the stir that the play, *What Price Glory*, made in New York when it ran here with so much success, it is not at all surprising that the film should enjoy equal favor. This really great feature picture opened last October and, judging from the record audiences it is still drawing to the Sam Harris Theater, it should be listed in "the attractions that remain on Broadway" for some time to come.

The reviewer went principally to hear the much discussed musical score arranged by the versatile Erno Rapee. We had been told by a certain critic that the music made the picture. But after seeing the performance, we cannot agree with the version of that critic; the picture stands on its own merit—but so does the music. The film is a great one, thrilling in its big moments, and, according to those who participated "over there," very true to form.

Victor McLaglen, a natural born soldier of fortune, is excellently cast as Captain Flagg, and his associates, Edmund Lowe, as Sergeant Quirt, and Dolores Del Rio as Charmaine, round out a trio of fine principals. Barry Norton supplies a large part of the pathos as the "Mother's Boy," and much of the humor falls, and fortunately so, to Sammy Cohen and Ted McNamara.

*What Price Glory* has received so many flattering encomiums of the press, that a further review at this time is not necessary except to state again that it is a great picture and a credit to the William Fox Motion Picture Industry.

Now for the score! Mr. Rapee, through his connection with various motion picture houses, knows the game upside down. When he was selected to arrange the score for *What Price Glory*, a better man could not have been chosen. The score is a mixture of his own original compositions, noteworthy among them being a beautiful theme for Charmaine, the leading character of the fair sex. It is

called after her and is a melodious, appealing little number, which one grows to like better and better whenever it is heard throughout the score. This is a song that should become popular through its rather haunting, flowing strain of melody. A theme which frequently is heard in conjunction with the appearance of the two leading male characters in *The Old Grey Mare*, appropriate indeed, and Mr. Rapee has included some of the most popular airs prevalent during the war in his arrangement. In a word, he has not merely pieced together a bit of this and a bit of that, regardless of the continuity of the film, but has molded his selections to suit the mood of the actors on the screen or the action of that particular moment. As a result, one hears a fine score, while the eye is likewise fascinated.

#### Program at the Mark Strand

Liszt's beautiful *Les Preludes* opened the program at the Mark Strand Theater last week, and was conducted in a dignified and musically manner by Carl Edouarde. The discretion which was shown in the selection for the music for the Topical Review made that portion of the program all the more enjoyable. In fact, the music which accompanies all of the cinema attractions at this theater very apparently is chosen with care and invariably synchronizes perfectly with the action on the screen.

Irving Berlin's new song, *Blue Skies*, was sung for the first time on any stage as a feature of Joseph Plunkett's *Frolic*. At the performance the writer attended it did not, however, create any great stir, even though it was well presented and the scenic setting provided was effective. The song was rendered by Edna Burhans, soprano, and Madeleine MacGuigan, violinist, and danced by the ballet corps. The second offering in the *Frolic* was the singing of Allan Prior, an Australian tenor, whose expressive and powerful voice was enthusiastically applauded in *Matinata* and *La Donna e Mobile* aria. Bernardo De Pace, mandolin virtuoso, was heard in a program of numbers which have made him a favorite with Strand patrons. The *Frolic* was concluded with a delightful ballet fantasy entitled *Harlequinade*. Edward Albano pleased alternately as a happy and dreary harlequin in his presentation of Sanderson's *Harlequin*. Mlle. Klemova, Nikolais Daks and George Kiddon displayed their accustomed grace in their offering and the Trado twins were seen in some difficult acrobatic dancing. The ballet corps took part in the finale and looked charming in their patent leather costumes and jaunty caps. The setting for this ballet fantasy was striking and entirely in keeping with the spirit of the offerings.

The feature picture was *The Perfect Sap*, adapted from the play *Not Herbert* by Howard Irving Young, and appeared to be another instance of the distortion of a good stage play. *And Our Gang Comedy* was the final cinema attraction and brought many a good laugh from the audience. The usual organ solo completed the program.

#### The Paramount

The Paramount Theater continues to draw capacity audiences, and those who are obliged to wait for admission in the foyer are delightfully entertained by the playing of an orchestra on the balcony. The selections are well chosen, intermingling the best music with the tunes of the day. The idea is a good one. The motto of Paramount seems to be: "Service." The corps of ushers handle the crowds easily, and yet always with punctilious politeness.

Once inside the theater, the patron is treated to a program that includes something that will meet the fancy of every one. For the lover of music there was the overture, *Orpheus in the Underworld* by Offenbach, well played by the orchestra, under Irvin Talbot, with violin cadenza by Eugene Dubois, concertmaster. An additional touch of music came with *The Portrait*, revealing two attractively gowned young wo-

men seated in a large frame, who sang quite delightfully. They were Olive Hutchinson, coloratura soprano, and Margaret Shilling, lyric soprano, the latter's voice being particularly pleasing.

In between this and the Publix Theaters production *Puppets*, produced by Boris Petroff, came *Songs of the British Isles*, in which some of the old melodies were heard, and Jesse Crawford, the organist, who is now a feature of Paramount programs. Special attention was paid to Mr. Crawford because the writer had interviewed him the day before, and what he does on that organ is remarkable. He gets the most unusual effects, and using his own words, "dresses up," a tune in a most attractive manner. His selections included an excerpt from *Aida*, *The Meadow Lark*, Cadman's *Land of the Sky-Blue Water*, and *Barcelona*, with several little Spanish tunes intermingled. He received much applause from the delighted audience. *Puppets* was entertaining, but not overly so. And Adolph Menjou in *Blonde or Brunette*, with Greta Nissen and Arlette Marchal, proved to be a good picture with plenty of comedy. At the end of the program came *The Peaceful City*, a *Life Cartoon*.

#### Old Iron-Sides

When Josiah Zuro, well known conductor, invited us to see Old Iron-Sides the other day, we accepted with pleasure. Mr. Zuro is conducting at the Rivoli Theater during the engagement of the historical film, and he had spoken highly of the score arranged specially for the picture by Hugo Riesenfeld, who, incidentally has the distinction of having prepared the scores for all the big Paramount pictures: *The Covered Wagon*, *Ten Commandments*, *Beau Geste*, *The Sorrows of Satan*, and others. And one knew in advance that the score would fare well in the hands of Mr. Zuro—and it did!

Personally, the reviewer got an added thrill from Old Iron-Sides. Seeing the handsome old frigate, with its wide spread sails, glide gracefully across the silver screen, took one back to a summer spent near the Kittery Navy Yard, and Portsmouth, N. H., where Old Iron-Sides, the historical ship, was stationed, and where a dance had been attended on its marvellously preserved old decks, gaily festooned with bunting. Among the aged wall-flowers was the writer's great grand-mother who claimed distinction of being the grand-niece of Commodore Isaac Hull, who commanded Old Iron-Sides during the war of 1812, when it fought and sunk the British frigate, *Guerrriere*. One of this writer's partners for the then popular "Boston," was young "Steve" Decatur, a direct descendant of the Stephen Decatur who appears in the film. Naturally with these memories refreshed in mind, the picture delighted all the more, and brought the realization that it is rather nice to have sprung from the Old American stock which helped build our republic.

Laurence Stallings, has provided a story of marked interest, interwoven with a charming little romance. James Cruze, the director, has turned out a film that is correct in every detail. Old Iron-Sides might well be called another tribute to his genius.

The music by Hugo Riesenfeld is thoroughly characteristic of the picture, and each leading character has his own particular theme. When the Constitution was making history, America was not bothering much about its music, and the songs sung were associated more with the mother country. These old tunes, along with some original music written by himself and J. B. Zamecnik, well known in the West, comprise the finely constructed score.

Wallace Beery and George Bancroft, as *The Bos'n* and *The Gunner*, come in for first honors in the picture and provide much amusement. Charles Farrell is a very likeable boy, and Esther Ralston, excellent as the girl. Johnny Walker was well cast as Decatur and so was George God-

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frey as the Cook. Nothing else need be said, except that Old Iron-Sides appeals to young and old.

#### Notes

Music plays an important part of this week's bill at the Mark Strand Theater as an appropriate setting for the feature picture, *The Music Master*, a screen adaptation of the famous play. Alec B. Francis will play the title role and Lois Moran the leading feminine part.

Leo Staats, celebrated master of the ballet of the National Opera of Paris, who has been engaged by S. L. Rothafel (Roxy) as ballet master of the new Roxy Theater, arrived in New York, January 12.

Rosalind Ruby, eighteen-year-old Cleveland songbird, who was discovered two weeks ago by Queenie Mario, Metropolitan Opera star in a Fifth Avenue lingerie shop, has signed a contract with the Publix Theaters Corporation for a nineteen weeks' tour of that company's leading theaters. Miss Ruby made her theatrical debut last Saturday at the Paramount Theater.

Openings last week included: Monday, January 10—*The Illusionist*, with the Guityrs; *Ghosts* (three weeks' revival), with Mrs. Fiske; *Tommy*, comedy; *The Arabian Nightmare*, *The Deluge*, *Moscow Theater Habima*; January 11—*Piggy*, comedy with music by Lew Brown with Sam Bernard; January 13—*Bye, Bye Bonnie*, music by Albert Von Tilzer.

This week's openings are: *Courage*, by Isabel Kemp, with the cast headed by Lillian Foster, in a series of matinees which began Monday at the Princess Theater; Tuesday evening *The Barker*, by Kenyon Nicholson, at the Biltmore, under the direction of Charles L. Wagner and Edgar Selwyn; Sam Abramovitch, presented by Anne Nichols at the National Theater; *The Virgin Man*, headed by Dorothy Hall, at the Princess Theater; Friday evening, *Damn the Tears*, with Ralph Morgan, at the Garrick.

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**Elliot Griffis' A Persian Fable**

A Persian Fable, by Elliot Griffis, was played by the People's Orchestra of Boston at its Sunday afternoon program, December 26, at Jordan Hall, under the direction of Stuart Mason. A program note says that this work is clear



ELLIOt GRIFFIS

and concise as to form and requires no technical analysis. The Boston Post finds the work worthy of rather special mention. In his headline of the report of this concert the Post critic says: Griffis Persian Fable Receives Its First Performance," and further down another heading says "Persian Fable Played." The critic calls it a ballad for orchestra and commends it as being imaginative and showing excellent command of orchestral resources. The Boston Transcript has the following to say about the new work: "For the novelty of the afternoon Mr. Mason had placed upon the program Mr. Elliot Griffis' Persian Fable. Let no one confuse Mr. Griffis with the late lamented Mr. Charles Griffes. Mr. Griffis is a young pianist and teacher, at present residing in New York. He began his studies at the Ithaca Conservatory of Music, has studied here in Boston with Mr.

Mason and Mr. Chadwick and at Yale with Horatio Parker. He has taught in the Middle West, as well as in New York. Besides numerous songs and piano pieces, he has occupied himself with chamber music and orchestra composition. If the work of yesterday may be taken as a criterion, Mr. Griffis flirts neither with the impressionistic technic of a day all but gone, nor with the more numerous and even shorter lived devices of a later time. Certain procedures well known in the musical world furnish him Oriental themes. With them he writes a music with certain definite flavor, music that is apparently without fault, music that sounds well. A serviceable technic of composition and of orchestration Mr. Griffis has surely built for himself. More, he can conceive ideas that are worth listening to."

**Cleveland Institute Notes**

CLEVELAND, OHIO.—The Cleveland Institute of Music announces Josef Fuchs, concertmaster and first violinist of the Cleveland Orchestra, as another increase in its faculty to meet the constantly increasing demands of the school's growing enrollment.

Mr. Fuchs was educated in America and has concertized all over this country and abroad. He was only four years old when he began to study. At five and a half he was taking lessons from Mark Fonaroff. When seven he entered the Institute of Musical Art in New York, studying with Louis Svecenski, and a few years later with Franz Kneisel. At the age of nineteen he distinguished himself by winning the Maurice Loeb prize of \$1,000, and a silver medal for highest honors. Later he was awarded the Isaac Newton Selig prize for composition.

The Cleveland Institute of Music feels fortunate in obtaining Mr. Fuchs, following out its policy of engaging only teachers who are fitted for their chosen branches, and also familiar with the concert stage as well as the classroom. He has won praise not only as soloist and as a teacher, but also for his emphasis upon ensemble performances, in which the Institute is particularly interested, stressing as it does, trio, quartet, and all ensemble work.

The strings department at the Cleveland Institute of Music now includes Andre de Ribaupierre, Josef Fuchs, Charlotte Demuth Williams, Carlton Colley, Marie Martin and Lois Brown; and Victor de Gomez, and Rebecca Haight of the cello department.

A program devoted entirely to numbers for the voice, instead of the usual instrumental program, was given by the Cleveland Institute of Music for its faculty recital on January 7. The song program was given by John Pierce, director of the voice department, and Anne Maud Shamel, an assistant in the same department. This was Miss Shamel's first appearance in faculty recital since she joined the Institute this year.

Another important event on the calendar of the Institute was the lecture on dramatic poetry by Clara Louise Meyers, January 5. This was Miss Meyers' last lecture in the comparative arts course in which she has given several subjects during the year, as she is leaving for Europe. The general subject of poetry, which has been Miss Meyers' topic, will be discussed in later lectures by Eleanor W. Thomas, of the English department of Western Reserve University. Z.

**Von Wymetal to Teach at Curtis Institute**

A most important and notable addition to the faculty of the Curtis Institute of Music next season will be Wilhelm von Wymetal, the present régisseur or general stage director of the Metropolitan Opera Company of New York, who will become permanently associated with the school as instructor in dramatic art as applied to opera. His connection with the faculty has been made possible through the courtesy of Gatti-Casazza, and his instruction will be of the high professional and artistic type ordinarily accorded singers only after their acceptance by the Metropolitan.

Mr. von Wymetal will begin his courses next October.

**Metropolitan Museum Concerts Begin**

The Symphonic Concert Series at the Metropolitan Museum of Art, under the direction of David Mannes, opened again on January 8. A very large audience applauded enthusiastically Beethoven's Egmont Overture and a series of dances. The second concert was given on January 15, the program being Tschaikowsky's Fourth Symphony, Wagner's Fire Music, and selections from Rubinstein, Saint-Saëns, Berlioz, Mendelssohn and MacDowell.

**Alton Jones Wins Favor of Both the Critics and Public**

Alton Jones, pianist, who has been termed "one of the best equipped young artists in New York," received added recognition from the New York press following his Aeolian Hall recital on December 5. The New York Times said:



ALTON JONES

"Alton Jones was warmly greeted at his recital in Aeolian Hall last evening. He has played before publicly, and his performance was not only technically one of substantial musicianship but was based on sound understanding of modern points of departure from the classics. A sturdy vigor set the keynote of the program which proved an enjoyable and unchallenged report of current music, not cubist, but contemporaneous and convincing." The New York Sun stated: "As last season when Mr. Jones gave a recital, his program included no old music. But he is a pianist whom it is a pleasure to hear. The music lover may attend his recitals without fear of boredom. Whatever he undertakes to play he plays well. He infuses his interpretations with brains, he commands an admirable technic, and for the most part his tone is sound and good to hear." Herbert F. Peyster, of the New York Mail-Telegram, commented as follows: "Alton Jones gave an excellent recital at Aeolian Hall last night, even better than his recital last season which is saying a good deal. His playing has gained in bigness and style. Poetry and warmth it always had." The Brooklyn Eagle said that he "played with facility" showing "indications of the possession of a distinct and interesting pianistic style."

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